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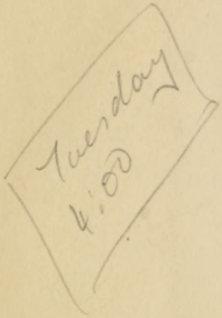
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BACH'S ORGAN WORKS

BACH'S ORGAN WORKS

BY

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WITH A COMPLETE LIST OF ARRANGEMENTS OF THE ORGAN WORKS FOR PIANOFORTE AND OTHER INSTRUMENTS BY HAROLD T. SCULL

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PROLOGUE

THE main idea of this little book is to widen out the interest in Bach's organ works over the whole of his compositions for the instrument by supplying a ready means of reference to the various pieces and by adding a few observations, short though they may be, on the relationship of each piece to the rest of Bach's amazing output.

It is curious that the keyboard works of Bach, whether for the organ or for the other keyboard instruments, should be chiefly known in the form of "Prelude and Fugue." In addition to the *Forty-eight Well-tempered Clavichord Preludes and Fugues*, Bach wrote for the clavichord and harpsichord numerous suites (English, French and German), sonatas, inventions, concertos (in the Italian and in the French styles), fantasias, overtures, capriccios, in addition to a very large number of separate preludes, toccatas and fugues.

Besides the preludes and fugues for the organ, he composed (as our catalogue shows) works in almost every form,—sonatas, partitas (or chorale-variations), concertos, trios, arias, pastorales, &c. Why, then, do we hear nothing but preludes and fugues; and why are these so frequently played in pairs?

One only of the preludes and fugues was published during Bach's life: that in *E flat*, the fugue of which is known in England as the "*St. Anne*" *Fugue;* but in Bach's work, the *Clavierübung* (in which it appears), the prelude is separated from the fugue by the full number of chorale-preludes which this collection contains. The prelude opens the collection and the fugue closes it. Each of these works is long and important enough in itself to be played separately.

MAR 6 1937
St. & B.

Prologue

Only a third of the organ works exist in actual autographs: the others have been preserved to us through copies, which often vary considerably. We cannot rely always even on the indication *Prelude and Fugue:* the titles in some copies appear as *Toccata and Fugue* or *Fantasia and Fugue.* Sweitzer tells us that some copies have merely the description of "Pièce d'orgue." Occasionally, an Italian title is used.

Judging by the evidence of the musical material, a number of preludes and fugues seem to have been intended for one another. Sweitzer mentions the *A major*, the *C major*, the *G major*, the *E minor* ("Wedge"), the great *A minor*, and the *Toccata and Fugue in D minor.* The two *C minor Preludes* and the great *Toccata in F* belong to later periods than the fugues with which they have been coupled. They may, of course, possibly have taken the place of earlier preludes, but it is by no means certain. There is no hard and fast rule, however, that prelude and fugue must be played together. We know that there were two periods when Bach made important revisions of his organ works. One was when he was directly interested in training his sons, Friedemann and Emanuel; the other was towards the end of his life.

Bach did not hesitate even to transfer a movement from one work to another. He used the *Adagio in F* from the *D minor Organ Sonata* later on for the slow movement of the *Concerto in A minor* for flute, violin and clavichord, with accompaniment of two violins, violin and continuo. The *Largo* from the *C major Organ Sonata* Bach used as an interlude between the *Prelude and Fugue in G minor* (Pet. III., No. 5); and the last movement of the *E minor Organ Sonata* as an interlude between the *Prelude and Fugue in G major* (Pet. II., No. 2), thus making cyclical works of them. The *Largo in A minor* from the *Organ Sonata No. 5 in C major*, according to some authorities, was used as a middle movement between the *Prelude and Fugue in C major*, of the Weimar period, making a three-movement work of it.

A welcome change is coming over the programmes of organ recitals by the growing custom of including some of the chorale-preludes. For the proper interpretation of these, a thorough understanding of Bach's "pictorial" figures is necessary. It is a great pity that Pirro's *L'Esthétique de J. S. Bach* still remains untranslated. Meanwhile, the annotations to the various chorale-preludes in this series and the following notes may help the student in the right direction.

The rising "motives" in general mean joyful feelings; the falling ones the reverse. The diatonic motives incline to happiness and the chromatic ones to pain and trouble. Motives of common chords express power and majesty; intervals of the minor ninth, diminished seventh, &c., express sin, pain or repentance. On the other hand, for trouble and oppression, Bach often chose "great wandering themes which roll along almost aimlessly and appear to be devoid of law and rule."

The rhythmic formation is also significant and Bach's treatment of rests is most important. "Play your rests as if they were notes," was the dictum of one of the greatest of organists, Sir Walter Parratt; and it applies in Bach's music with more stringency than in any other. The idea of "sighing" is always combined with rests, and "laughing" with syncopated *melismæ*. Naturally, the application of the "pictorial" significance is not so precise in the general organ works as in the chorale-preludes, but it applies nevertheless; and only a thorough study of Pirro's work will supply the proper commentaries and the real key to this amazing language of Bach.

It is fairly easy to classify the organ works into periods by examining their musical contents. We have the formative period of the chorale-partitas and other minor works. The early works are full of the *bravura* spirit of youth. Later, the family man turns his creative genius into educational channels,—the *Eight Short Preludes and Fugues*, the *Six Sonatas*, &c. Then we have the mature works of the Weimar period; and as we proceed to the Leipzig time, we find all ornament completely dispensed with and ideality installed where before virtuosity reigned.

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INTRODUCTION

THE object of the following short studies is to render the playing of Bach's organ works more enjoyable to the organist, and clearer and more pleasing for the listener. Despite all the advice of first-class teachers and the example of our finest players, we still more frequently hear these masterworks unsympathetically rendered than otherwise. There is another object and that is to broaden out the interest in Bach's works to the whole field of his organ compositions. Many have laboured in this field already,—M. André Pirro in his books, *L'Orgue de J. S. Bach* (Paris: Fischbacher, 1895), his *J. S. Bach* (*ibid*, 1896), and his monumental *L'Esthétique de J. S. Bach* (*ibid*, 1907); Dr. Sweitzer in his *J. S. Bach, le musicien-poet* (Paris, 1905: Germany, 1908: England, 1911); Sir Hubert Parry in his *J. S. Bach* (New York, Putnam, 1909); and Mr. Harvey Grace in his excellent little book *The Organ Works of Bach* (Novello, 1922). The material for the present work was collected and excogitated in the years 1912-13 when the author re-edited the complete W. T. Best Edition for Messrs. Augener Ltd., and also planned a Handbook to Reger, whose works (with those of Horace Wadham Nicholl) he believes have a great future before them.

Pirro, whose authority on the organ works is only equalled by Sweitzer, divides them into three periods:

(i) the ante-Weimar period (up to about 1708)
(ii) the Weimar and Cöthen period (1708-23)
(iii) the Leipzig period (1723-50).

The first period includes the Chorale-Partitas and Variations of the Lüneburg years, when Bach was monitor in the Choir School

there (1700-03), and the youthful works of his sojourn in Arnstadt (1704-07) and his tenure of the organist's post at Mühlhausen (1707-08). This period covers the *Alla breve in D*; the short preludes in A minor and G minor; the fugues in B minor and C minor; the preludes and fugues in A minor, in G minor and the two early sets in G major; the two fantasias in G major and the one in C major, the *Fantazia con Imitazione in B minor*; the *Toccata in E* and perhaps the two in C.

The second period includes a large number of the best-known organ-works, written during the Weimar period (1708-17) and some written at Cöthen (1717-23). The *Little Organ Book* (*Orgelbüchlein*) also appears to belong to the end of the Weimar appointment and the early years spent at Cöthen.

The third and final period covers the works written at Leipzig during the last twenty-seven years of Bach's life (1723-50). During this period a few of his works were engraved,—the *Prelude and Fugue in E flat* (known in England as St. Anne's) and the great Chorale-Preludes which appeared in 1739 as Part III. of the *Clavierübung*; the *Six Chorale Preludes in Trio Form* published by Schübler in Zella (1747-49) and the *Canonic Variations on the Christmas Song "Vom Himmel hoch"* (From Heaven above) published by Balthasar Schmid in Nuremberg about 1747. These were the only works engraved in Bach's life-time. For the rest, collators and editors found a few autographs, but have had to rely mostly on mere copies made by friends or pupils of Bach.

The autographs (mostly in the Berlin Library) include the *Six Sonatas*, the great *Passacaglia*, the Chorale-Preludes of the *Orgelbüchlein* and the *Eighteen Chorales* which Bach revised and copied out during the last years of his life.

The Approach to Bach

The approach to Bach's organ works must be the same for the player as for the listener. It must be made in the pure spirit of the Psalmist: Let him examine himself and try out his reins and his heart: let him not dwell with vain players, nor have fellowship with the deceitful; let him wash his hands in innocency and so will he best show the voice of thanksgiving and tell of all the wondrous works.

The following axioms may well be taken as commandments:—

Tempo

1. Concerning rates of *tempo*, the extremes (*Vivace* and *Adagio*) in Bach's time were not so far apart as they are now. Take the *Adagio* as a leisurely *Andante*. On the other hand, let *bravura* and other brilliant passages sound fiery, as Bach wished them. All figures, even those of the shortest notes, should sound clearly and unhurried. These will dictate the rate. Test them from the body of the building. Consider the listener; he is nearly always less familiar with the work than the player.

2. Bach's notation is variable; the standard beat and general rate is nevertheless nearly always the same. The *alla breve* (minim) beat of one prelude or fugue may be equal to the crotchet beat of another. The demi-semiquaver runs of one may quite well be no faster than the semiquavers of another. Let the animation, the calmness and sublimity of Bach's great personality always prevail; the player's personality must be completely absorbed by the composer's.

3. Any variations of the *tempo*, *accellerando* over an ascending sequence or a pedal-point, or *rallentando* on a cadence, &c., must be restrained and very artistically applied. Complex part-writing may call for a slight slackening; two-part episodes, a slight accelleration.

Touch

4. All the preludes and fugues require in the main the *legato* style. This does not mean a style devoid of phrasing; punctuation and clearness are of the utmost importance.

5. Brilliant free cadenza-like passages and all toccatas should be played with the *non-legato* touch.

6. In both *legato* and *non-legato* styles the illusion of accent must be obtained and preserved throughout.

7. The phrasing of "bowed" instruments should be the ideal sought.

8. The punctuation and build of a subject, counter-subject or accompanying counterpoint should always be shown by a slight lift after the last note, such "lift" being subtracted from the time-value of the final note.

9. Repeated notes should be played *semi-staccato*, being held for only half their written time-value. Yet the last of these repeated notes should be slurred on to the following one.

10. Free basses—i.e., accompaniment figures—should always be played with a *staccato* resembling a good *pizzicato* from orchestral basses. Octave leaps especially should always be detached.

N.B.—The grouping and sub-phrasing *within* the phrase is too subtle a matter to explain in words; but it must be felt nevertheless. Graphic signs are nearly always grossly exaggerated by the inexperienced player.

Pedalling

11. Bach's pedal-boards were very short and narrow, and did not permit the use of the heels. They were also flat and straight, not concave and radiating. With our modern pedal-boards we should use the heel as frequently as the toe, since by doing so we can phrase more easily.

Ornaments

12. The ornaments should always be expressive, and occupy their fair share of the melodic line. They are frequently taken too fast.

13. The long trill should always be spread out over the full length of the note. When played against a counterpoint of quavers, the trill should be in semiquavers; when against semiquavers, it should be in demi-semiquavers.

14. The shorter trill (over a quaver or a crotchet) is freer in its allotment of notes. It may start slowly and finish faster.

15. Unless the pedal organ has plenty of brilliance in 4ft. tone and mixtures, trills should never be done on the pedals.

Registration

16. Bach's direction, *organo pleno*, did not mean that the piece was to be played on the full organ, but that the piece was planned for an organ with two manuals and a complete pedal.

17. Almost every possible resource of a modern organ can be used in playing Bach, provided they are used with a well-developed sense of fitness. Bach was not afraid of strange and new effects in his Fantasias and Chorale-Preludes.

18. Bach showed a great partiality for his mild-toned reeds,

and used them regularly in his quieter pieces. The modern heavy pressure reed-stop was entirely unknown to him.

19. Our heavy pressure modern reeds, therefore, are better omitted altogether, or at any rate reserved for chordal passages or climactic chords.

20. The subject of a fugue should always be given out with a fair body of tone. It is not incongruous to add the 16ft. manual tone for the announcement of a fugue subject on the manuals.

21. In registering the pedal, distinctness and not loudness should be the aim. Bach was accustomed to rich and full pedal organs, and probably never coupled his pedals to the manual.

22. The swell pedal—a device unknown to Bach—should be used only in a very broad manner. A sudden *sforzando* or a sudden *diminuendo* must be eschewed.

23. Do not begin a fugue *pp* and work gradually up to a *ff*; but secure a sense of balance between the exposition, the episodes, the middle entries and the final section. The architecture of a great cathedral is the best analogy for the player to bear in mind. This will rule out futile attempts to "play-out" a middle part when it has the subject.

24. The crescendo pedal or roller-swell is an inartistic device and should not be used in Bach.

25. Do not suddenly throw on the full organ or the heavy tubas on the final chord; it is vulgar to do so.

Changing Manuals

26. A change of manuals is a necessity in playing many of Bach's works; but it must always be done with perfect art. Bach's keyboards were closer together and his keys shorter than ours; he was able to cover his change of manuals very easily.

27. In contrapuntal work, it is frequently better to change manuals with one hand at a time, at a bar or two's distance.

28. When the left hand enters on the great organ from a softer manual, the time should be very slightly slackened to give the ear an opportunity of adjusting its aural perspective.

29. Tied notes may occasionally be used for vaulting from one manual to another.

Echo Effects

30. All obvious echo effects should be treated as such by alternations of manual. Similarly, short contrasted passages, though not exactly echoes, should be treated likewise.

Adding and Withdrawing Stops

31. Bach would add and withdraw his stops one by one. Broadly speaking, the point for adding a stop or stops is on the strong beat. The action of drawing the stop-handle must slightly precede the expected sound. The point for withdrawing a stop or stops is on a weaker beat. In cases of syncopation, stops should be added on the syncopated beat and withdrawn on the other beat.

Mixtures

32. Mixtures played a great part in Bach's registering. The addition of a swell mixture to the great in giving out a Bach Fugue is often a great improvement. Bach would probably add the great mixtures one by one towards the end of the fugue.

33. Any registration is bad which breaks the rhythmic flow of the music in any way or spoils the phrasing.

Some Useful Dates in Bach's Career

1685. Born at Eisenach (March 21st).
1695. His father died. The young Bach was taken into his eldest brother's home at Ohrdruf.
1700. "Discantist" at St. Michael's Convent, Lüneburg.
1701-2. Frequently walked to Hamburg to hear Reinken play, and to Celle to hear the Court Orchestra. Wrote the *Chorale-Partites*.
1703. Court-musician to John Ernest of Weimar for a few months. Met Kuhnau. First appointment as organist to New Church, Arnstadt (August 14th).
1704. Composed first *Easter Cantata*.
1705. Visited Buxtehude at Lübeck on one month's leave of absence (November). Stayed there till February, 1706.
1706. Trouble with the Consistory at Arnstadt.

1707. Appointed organist, St. Blasius, Mülhausen. Married his cousin, Maria Barbara (October 17th).
1708. Appointed organist and Kammermusicus to Duke William Ernest of Saxe-Weimar.
1720. Death of Maria Barbara.
1721. Married Anna Magdalena Wülcken (December 3rd).
1723. Installed Cantor of St. Thomas's School (May 31st) and organist of the church and university, Leipzig.
1729. Wrote "*St. Matthew*" *Passion.*
1733. Began *B minor Mass.*
1734. *Christmas Oratorio.*
1736. Appointed composer to the Court of Saxony.
1738. Finished *B minor Mass.*
1740. His son, Philipp Emanuel, appointed Capellmeister to Frederick the Great.
1747. Bach visited Frederick the Great at Potsdam.
1749. *The Art of Fugue.*
1750. Bach died (July 28th).

The Kind of Artist Bach was

If ever there was an all-round musician, that man was Bach. Whereas Palestrina was entirely vocal and Beethoven chiefly instrumental, Bach was equally both. Wagner makes the big appeal and Chopin the intimate one; but Bach is everything to all men. He was to the musical art of his time much what Shakespeare was to the Elizabethan drama, — not a solitary bloom, but the greatest of a beautiful cluster; its summing-up and crown, as Rutland Boughton has well said.

Organists are prone to consider Bach as chiefly an organist, and choir conductors as chiefly a choralist; but to interpret his works rightly we must know as much of all sides of his art as possible. Sweitzer has urged that the way to his organ registration lies in the orchestral works, and Pirro that the clue to his meaning lies in the choral works; and it is certain that Bach singers must really understand the principles of his instrumental phrasing and bowing.

Therefore the organist should constantly study all the various sides of Bach's music, — his great choral works, his intimate clavier pieces "after the French and Italian manners," his con-

certed chamber works, his sacred Passions and cantatas, as well as his opera, *Phœbus and Pan*, and other secular pieces; his sonatas for violin alone, the six for 'cello alone, and also his organ works, great and small.

His Home Life

Bach loved his home and was fond of family life. He married twice,—Maria Barbara (in 1707) by whom he had seven children, and Anna Magdalena (in 1721) by whom he had thirteen. Of the first family, Katharina Dorothea was the eldest; Wilhelm Friedmann the second; twins born in 1713 died soon after birth; Carl Philipp Emanuel; Johann Gottfried Bernhard and Leopold Augustus, who died a year old. Of the second family, Johann Christoph was Kammermusicus to Count von Lippe at Bückeberg; and Johann Christian was first organist at Milan Cathedral and, later, music-master to Queen Caroline in London. Of all this large progeny, no issue now remains. The death of John Christoph's son in 1854 extinguished his grandfather's line. Several of Bach's pupils also lived with him in his house,—the beloved Johann Martin Schubert for ten years.

His Industry

Bach's industry must have been phenomenal. In addition to bringing up these two families, he composed all his works, made endless copies and even engraved some of them himself; he carried out his duties as organist, choir trainer and teacher; he planned and supervised many organ restorations, and invented various musical instruments. Such a marvellous fecundity seems to be unique in all history.

His Unworldliness

He was always poor. As a boy, he must have lived in penury. Later on he had always his family cares. He was, too, quite unworldly; he never travelled and sought fame and fortune, as Handel did. At his death, his wife Anna was a charity-pensioner and her grave is unknown.

The Kinds of Organ Bach Played

HALLE, 1500

The organ in the Liebfrauenkirche was built about 1500 and was the one on which young Handel learned when a pupil of Zachau. Bach sought the post unsuccessfully on the death of Zachau in 1712. The instrument was as follows:—

OBERWERK (Great)

1	Principal	8
2	Querpfeiff	8
3	Octave	4
4	Nachthorn	4
5	Flachflötgen	4
6	Principal	2
7	Waldflöte	1
8	Mixture	
9	Zimbel	
10	Regal (reed)	8

(5–9 in front)

RÜCKPOSITIV (Back-Choir)

1	Quinta	$10\frac{2}{3}$
2	Quintadena	8
3	Principal	4
4	Gedackt	4
5	Octave	2
6	Kleingedackt	2
7	Spitzflöte	2
8	Sifflöte	2
9	Mixture	
10	Zimbel	
11	Trumpet	8
12	Singing regal	4

PEDAL

1	Principal	16
2	Quintadeen bass	8
3	Nachthorn	4
4	Quintflöte bass	3
5	Mixture	
6	Zimbel	
7	Grober posaunen	16
8	Schallmeyen bass	4

No. 1 on the great sounded 8ft. on the great and 16ft. on the pedal organ. Nos. 5 and 6 on the great played both on manual and pedal. The plan of borrowing pedal-stops from the great organ (whose manual stops were sometimes carried an octave lower for the purpose) was not uncommon in Germany and in Italy at this time. This organ was succeeded by a larger instrument of sixty-three stops in 1712, an instrument which was examined and reported on by Bach.

ST. JOHN'S, LÜNEBURG, 1550

Bach was "discantus" at St. Michael's Convent, from 1700 to 1703.

HAUPTWERK (Great)

1 Untersatz (? 16)
2 Prestant (? 8)
3 Octave (? 4)
4 Nachthorn-bass (? 8)
5 Bauerflöte (? 4)
6 Mixture
7 Scharp (mixture)
8 Trumpet-bass (? 8)

BRUSTPOSITIV (Front Choir)

1 Prestant
2 Flöte
3 Gemshorn
4 Klein holpipe
5 Superoctave
6 Nasat
7 Cymbel
8 Trumpet

RÜCKPOSITIV (Back Choir)

1 Prestant 8
2 Quintadena 8 (or 16)
3 Koppeldone or Octave 4
4 Klein holpipe (hohl flöte) 4
5 Sifflote 2
6 Mixture
7 Scharp (mixture)
8 Rauschpfeiffe (2 ranks)
9 Schallmey 8
10 Bauerpipe (reed)

This organ was built about 1550 and had spring-valves, instead of sliders, as its action. There were ventils for the great and back-choir manuals to shut off groups of stops until required. The pedals were coupled to the great manual, having no pipes of their own. The prestant was a mounted open diapason.

ARNSTADT

OBERWERK (Great)

1 Quintatön 16
2 Principal 8
3 Viola da gamba 8
4 Gedackt 8
5 Gemshorn 8
6 Quint 5⅓
7 Octave 4
8 Mixture 4
9 Cymbel .. .. 2 ranks
10 Cymbelstern
11 Trumpet
12 Tremulant

Couplers for the manuals and pedals

BRUST-POSITIV (Choir): lower manual

1 Principal 4
2 Lieblich gedackt 8
3 Spitz flöte 4
4 Nachthorn 4
5 Quint 2⅔
6 Sesquialtera
7 Mixture .. .. 2 ranks

PEDAL

1 Sub-bass 16
2 Principal 8
3 Flöte 4
4 Posaune 16
5 Cornet (reed) 2

ST. BLASIUS, MÜHLHAUSEN

OBERWERK (Great)

1 Bourdon 16
2 Surdun 16
3 Principal 8
4 Spitzflöte 8
5 Salicional 8
6 Octave 4
7 Offenflöte 4
8 Quint 2
9 Superoctave 2
10 Waldhorn 2
11 Sexte 1⅗
12 Sifflöte 1
13 Mixture .. .. 7 & 8 rks
14 Mixture .. .. .. 6 rks
15 Zink (reed) 8

BRUSTPOSITIV (Front Choir)

1 Principal 8
2 Gedackt 8
3 Quintatön 8
4 Hohlflöte 4
5 Quintatön 4
6 Querflöte 4
7 Quint 2
8 Superoctave 2
9 Gemshorn 2
10 Tertian 2
11 Sifflöte 1
12 Mixture .. .. .. 6 ranks
13 Dulcian 16
14 Krummhorn 8

RÜCKPOSITIV (Back Choir)

1 Salicional 16
2 Principal 8
3 Viol di gamba 8
4 Hohlflöte 8
5 Spitzflöte 4
6 Flöte douce 4
7 Quint 2
8 Waldflöte 2
9 Tertian 2
10 Cymbel .. .. .. 4 ranks
11 Harfen-regal 16
12 Hautbois 8
13 Trompette 4

PEDAL

1 Sub-bass 32
2 Principal 16
3 Sub-bass 16
4 Octave 8
5 Waldflöte 8
6 Octave 4
7 Quintatön 4
8 Nachthorn 4
9 Superoctave 2
10 Super superoctave 1
11 Mixture .. .. ..10 ranks
12 Posaune 32
13 Posaune, B 16
14 Dulcian 16
15 Trompete 8
16 Krummhorn 8
17 Schalmey 4
18 Cornet 2

St. Mary's, Lübeck

This was the organ played by Buxtehude, whom Bach walked two hundred miles to hear on the occasion when he outstayed his permission by three months (October, 1705, to February, 1706).

OBERWERK (Great)

1 Principal 16
2 Gross octave 8
3 Small octave 4
4 Rauschquint 2⅔
5 Superoctave 2
6 Mixture .. ..
7 Scharf cymbel .. ..

RÜCKPOSITIV (or Back Choir)

1 Borduna (Bourdon) .. .. ? 16
2 Open flute 8
3 Gedackt 8
4 Principal 8
5 Gemshorn .. .. ? 8
6 Principal (No. 2) 8
7 Blockpfeiffe 4
8 Octave 4
9 Flauto traverso (Querpfeiffe) .. 4
10 Open flute 4
11 Feldpfeiffe .. .. ? 2
12 Octave 2
13 Superoctave 2
14 Superoctave 1
15 Mixture
16 Cymbel
17 Sharp mixture
18 Dulcian (reed) 16
19 Dulcian (reed) 8
20 Trumpet .. .. ? 4

BRUSTPOSITIV (Front Choir)

1 Gedackt 8
2 Baarpfeiffe 4
3 Zink or Cornet .. .. ..
4 Regal 8
5 Krumbhorn (clarinet) 8

PEDAL

1 Gross principal unter bass .. 32
2 Double unter bass 32
3 Gross octave 16
4 Unter bass 16
5 Quintadena 8
6 Feldpfeiffen 4
7 Klein octave 4
8 Decem bass (? tierce) .. ..
9 Mixture .. ..
10 Cornet .. ..
11 Bassoon (posaune) 16
12 Schallmeyen .. .. .. (?) 4
13 Trumpet 8
14 Dulcian (reed) .. .. (?) 8 or 16

This organ was built by Bartold at the end of the sixteenth or the beginning of the seventeenth century. The two uppermost manuals (great and back-choir) had the unusual compass of D to A^3, and the lowest note of the third manual, and of the pedal, was C. The pedal had a compass of two octaves and one note; and there was a great-to-pedal coupler. The organ was not tuned to equal temperament till 1787, eighty years after Buxtehude's death; yet he used all the chords that Bach used.

Weimar Castle (Bach's tenure: 1708-17)

GREAT

1 Quintatön 16
2 Principal 8
3 Gemshorn 8
4 Gedackt 8
5 Quintatön 4
6 Octave 4
7 Mixture .. .. 6 ranks
8 Cymbel .. .. 3 ranks
9 Glockenspiel

CHOIR

1 Principal 8
2 Viola da gamba 8
3 Gedackt 8
4 Kleingedackt 8
5 Octave 4
6 Waldflöte 2
7 Sesquialtera
8 Trompete 8

PEDAL

1 Gross untersatz	32
2 Sub-bass	16
3 Violon-bass	16
4 Principal-bass	8
5 Cornet-bass	4
6 Posaun-bass	16
7 Trompeten-bass	8

St. Thomas's Church, Leipzig

Bach's tenure, 1723 till death, 1750.

OBERWERK (Great)

1 Principal	16
2 Quintatön (double diapason)	16
3 Principal	8
4 Spiel-pfeife	8
5 Octave	4
6 Quinte	$2\frac{2}{3}$
7 Superoctave	2
8 Sesquialtera	2 ranks
9 Mixture of 6, 8 and 10 ranks	

BRUSTWERK (Front Choir)

1 Grobgedackt	8
2 Geigenregal	4
3 Principal	4
4 Nachthorn	4
5 Nasat	$2\frac{2}{3}$
6 Gemshorn	2
7 Cymbel	2 ranks
8 Sesquialtera	
9 Regal (reed)	8

RÜCKPOSITIV (Back Choir)

1 Principal	8
2 Quintatön	8
3 Lieblich gedackt	8
4 Klein gedackt	4
5 Querflöte	4
6 Spitzflöte	4
7 Violine	2
8 Schallflöte	1
9 Rauschquinte	2 ranks
10 Mixture	4 ranks
11 Sesquialtera	
12 Krummhorn	16
13 Trompete	8

PEDAL

1 Sub-bass (metal)	16
2 Posaune	16
3 Trompete	8
4 Schalmei	4
5 Cornet	2

Sweitzer says the geigen-regal was a strong toned open diapason; the schallflöte, a shrill flute; the querflöte, flauto-traverso; the spielpfeife, a variety of flute.

There was also a smaller organ in the church. It was used in the double motets, &c. The specification was:—

OBERWERK (Great)

1 Principal	8
2 Gedackt	8
3 Quintatön	8
4 Octave	4
5 Rauschquinte	$2\frac{2}{3}$
6 Mixture	4 5 6 8 10 ranks
7 Cymbel	2 ranks

BRUSTWERK (Front Choir)

1 Trichter-regal	8
2 Spitzflöte	2
3 Sifflöte	1

RÜCKPOSITIV (Back Choir)

1 Lieblich gedackt	8
2 Principal	4
3 Hohl flöte	4
4 Nasat	$2\frac{2}{3}$
5 Octave	2
6 Sesquialtera	2 ranks
7 Dulcian (reed)	8
8 Trumpet	8

PEDAL

Sub-bass (wood)	16
Fagotto	16
Trumpet	8

University, Leipzig

OBERWERK (Great)

1	Gross principal	16
2	Gross quintatön	16
3	Klein (small) principal	8
4	Flute allemande	8
5	Gemshorn	8
6	Octave	4
7	Quinta	3
8	Quinta-nasat	3
9	Octavina	2
10	Waldflöte	2
11	Schalmei (reed)	8
12	Gross mixture	5 and 6 ranks
13	Cornet	3 ranks
14	Zink	2 ranks

BRUSTPOSITIV (Front Choir)

1	Grobgedackt	16
2	Principal	8
3	Viola di gamba naturelle	
4	Octave	4
5	Rohrflöte	4
6	Schweizerpfeiffe	4
7	Octave	2
8	Nasat	$2\frac{2}{3}$
9	Sedecima	1
10	Largo (? Larigot)	
11	Mixture	3 ranks
12	Helle cymbel	3 ranks

RÜCKPOSITIV (Back Choir)

1	Lieblich gedackt	8
2	Quintatön	8
3	Flute douce	4
4	Quinta decima	4
5	Decima nona	$2\frac{2}{3}$
6	Hohl flöte	2
7	Viola	2
8	Vigesima nona	1
9	Weitpfeiffe	1
10	Mixture	3 ranks
11	Helle cymbel	2 ranks
12	Certin (reed)	8

PEDAL

1	Gross principal	16
2	Gross quintatön	16
3	Principal (No. 2)	16
4	Sub-bass	16
5	Octave	8
6	Jubal (open flute)	8
7	Grosse quinte	$5\frac{1}{3}$
8	Octave	4
9	Nachthorn	4
10	Quinte	$2\frac{2}{3}$
11	Octave	2
12	Hohlflöte	1
13	Mixture	5 and 6 ranks
14	Mixture	4 ranks
15	Posaune	16
16	Trompete	8

Of the organ which Reinken played at St. Catharine's, Hamburg, when Bach visited the city, the only record is the specification of the 1867 restoration (see Hopkins and Rimbault p. 380) when the instrument was enlarged. We know that it had a mixture of ten ranks, and that the 32ft. diapason which spoke clearly and quickly, down to the lowest C, won Bach's greatest admiration. He admired still more the organ at St. James's (St. Jacobi-Kirche), Hamburg, built by Schnitker towards the close of the seventeenth century. As a young man, Bach was very desirous of obtaining this post; but, in spite of his wonderful playing, the position was given to a clerical amateur of moderate talent, because he offered a sum of money for the appointment. The specification given by Hopkins (p. 381) appears to be that of Bach's time; and, as this was the organ on which Bach first played his great *Fugue in G minor* in public, the specification is particularly instructive:—

St. James's Church, Hamburg

HAUPTWERK

1 Principal 16
2 Quintadena 16
3 Octave 8
4 Viola di Gamba 8
5 Spitzflote 8
6 Octave 4
7 Rohrflote .. .. .. tone 4
8 Quint .. .. $2\frac{2}{3}$
9 Super-octave 2
10 Mixture 6, 8 and 10 ranks
11 Rauschpfeife (12th and 15th)
12 Trompette 16

RÜCKPOSITIV

1 Principal 8
2 Bauerpfeife 8
3 Quintadena 8
4 Gedact 8
5 Octave 4
6 Blockflote 4
7 Nasat .. .. $2\frac{2}{3}$
8 Octave 2
9 Sifflote 1
10 Sesquialtera, 2 ranks .. .. $2\frac{2}{3}$
11 Scharf .. .. 6 and 8 ranks
12 Dulcian (reed) 8
13 Trompette 8

OBERWERK

1 Principal 8
2 Octave 4
3 Hohlflote 4
4 Waldflote 2
5 Sesquialtera .. 2 ranks
6 Scharf .. .. 6 and 8 ranks
7 Dulcian (reed) 8
8 Trichter-regal (reed) 8

BRUSTWERK

1 Principal 8
2 Hohlflote 8
3 Rohrflote .. .. .. tone 8
4 Octave 4
5 Spitzflote 4
6 Nasat .. .. $2\frac{2}{3}$
7 Octave 2
8 Gemshorn 2
9 Cymbale .. .. .. 3 ranks
10 Scharf .. .. .. 6 ranks
11 Trompette 8
12 Oboe (to middle C) 8
13 Vox humana .. .. tone 8

PEDAL

1 Principal (in front) 32
2 Octave 16
3 Sub-bass .. .. .. tone 16
4 Octave 8
5 Octave 4
6 Nachthorn 2
7 Mixture .. 6 and 8 ranks
8 Rauschpfeife .. .. 2 ranks
9 Posaune 32
10 Posaune 16
11 Dulcian (reed) 16
12 Trompette 8
13 Trompette 4
14 Cornet (reed) 2

The 4 manuals can be coupled together.

ACCESSORY STOPS

1 to 5 Five wind-trunk valves
6 Cymbelstar
7 Glockenspiel
8 Trommel

The Original MSS. and Copies

We derive our knowledge of Bach's organ works from three sources,—autographs, engraved works, and copies. The autographs (mostly in the Berlin Library) are the great *Passacaglia*, the *Six Sonatas*, the *Chorale-Preludes* in the *Orgelbüchlein* (Little Organ Book), some *Preludes* and *Fugues* and the *18 Choralvorspiele* (Chorale-Preludes) which Bach copied out and revised towards the close of his life.

The engraved works include the great *Prelude and Fugue in E flat* (known in England as "St. Anne's"), and the *Choralvorspiele* which appeared with it in 1739 as Part III. of the *Clavierübung*; the *Six Choralvorspiele in trio form*, published

by Schübler in Zella (between 1747-9) and the *Canonic Variations on the Christmas Song* "*Vom Himmel hoch*," published by Balthazar Schmid in Nuremberg about 1747. For the rest, we have only copies made by friends and pupils,—J. P. Kellner, J. P. Kirnberger, J. L. Krebs, J. C. Kittel, Schwenke of Hamburg, and others.

The Various Editions

Bachgesellschaft

THE German Bach Society was formed for publishing a complete edition of all Bach's compositions in annual instalments, as a memorial of his death,—July 28th, 1850. The idea originated with Schumann, Hauptmann, Otto Jahn, C. F. Becker and the firm of Breitkopf & Härtel; it was cordially endorsed by Liszt, Spohr and others. The society issued its first volume in 1851, and was dissolved on January 27th, 1900, when it had published its sixtieth and concluding volume. The editorial work was carried on by ten editors during fifty years,—Moritz Hauptmann (1851-58), Carl F. Becker (1853), Julius Rietz (1854-56), Wilhelm Rust (1855-81), Franz Kroll (1866), Alfred Dörffel (1876-98), Paul Graf Waldersee (1881-94), Ernst Naumann (1886-94), Franz Wüllner (1887-92), and Hermann Kretzschmar (1895-1900). The organ works are dealt with in volumes—XV. (1867); XXV. (1875); XXXVIII. (1888); XL. (1890)—the first two edited by Wilhelm Rust, the two latter by Ernst Naumann.

The Neue Bachgesellschaft was founded in 1900 for the purpose of popularising Bach's music by publishing practical editions and holding Bach festivals.

Augener

W. T. Best, the famous organist of St. George's Hall, Liverpool, edited the complete organ works early in the 1880's. They extended to twenty volumes. The edition contains a number of pieces which do not appear in either the Peters or the Novello editions. In 1912, A. Eaglefield Hull made a complete revision in the light of more recent Bach research. It is phrased, registered and annotated, with the object of clearing away a mass of bad and wrong tradition which had grown

up around the playing of Bach. The new edition is in ten volumes, or five bound books.

Breitkopf and Härtel

Ernst Naumann of Jena edited the organ works for this firm in 1899, and they are published in nine books. His complete pedalling marks are only suitable to the old-fashioned wide German pedal-boards. He has marked the music with the ordinary dynamic indications (*pp* to *fff*) and has phrased the music very completely.

Novello

The Novello edition under Frederick J. Bridge and James Higgs was apparently begun without any fixed plan of completeness. The first book appeared in 1881. Originally in fourteen books, it now appears in nineteen,—really seventeen, as books XIII. and XIV. are now superseded by books XV.-XIX. Book XV., the *Little Organ Book* (Orgelbüchlein) was edited by Sir Ivor Atkins. The chief feature is the editor's addition of a plain setting of the chorale to each prelude.

Peters

This well-known edition of the organ works by the Leipzig publisher, Carl F. Peters, is complete in nine volumes. The first seven volumes appeared between 1844-47 under the editorship of F. K. Griepenkerl and F. A. Roitzsch (1805-1889). Volume VIII. appeared in 1852 under the name of Roitzsch, his co-editor having died in 1849. Volume IX. appeared in 1881, also under the care of Roitzsch, who died in 1889. A new edition of Volume IX., revised by Max Seiffert, appeared in 1904. Karl Straube, the organist of St. Thomas's, Leipzig, produced a new and modernised edition of Volume II. in 1914. The older Peters is an unphrased edition. Straube adds the fullest possible phrasing, the most modern registration, very full annotations, and highly imaginative descriptions.

Schirmer

In 1912, the famous New York firm commenced a critico-practical edition under the care of C. M. Widor, organist of St.-Sulpice, Paris, and Albert Schweitzer, who had just produced his remarkable book on Bach. This fine edition only reached five

volumes when the work was rudely interrupted by the 1914-18 war, and by Schweitzer's increasing devotion to his medical missionary work in Central Africa. Volume I. contains a valuable preface and suggestions for the proper interpretation of the works. If the edition had been completed it would have easily been the finest of all; but, unfortunately, it seems fated to remain a torso. The text is clean; advice on phrasing, registration, &c., is given in various prefaces.

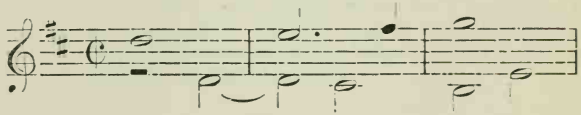
THE ORGAN WORKS

ABBREVIATIONS. — Aug. = Augener's Edition; BG. = Bachgesellschaft; Br. = Breitkopf & Härtel; Nov. = Novello's; Pet. = Peter's; Sch. = Schirmer's.

ACHT KLEINE PRELUDIEN UND FUGEN

(See *Preludes and Fugues: Eight Short*).

ALLA BREVE IN D MAJOR

BG. Vol. XXXVIII., year 1898. Aug. Vol. III., p. 435. Br. IV., p. 86. Nov. II., p. 1. Pet. VIII., p. 72. Sch. I., p. 18.

This composition belongs to Bach's Weimar period (1708-17). It is one of the few pieces in which he clearly follows the manner of Frescobaldi[1] and other Italian composers of that period. (Cf. *Canzone in D minor.*) In 1714, Bach had succeeded in making a very careful copy of Frescobaldi's *Fiori Musicali* (published 1635). In Bach's piece there are certain reminiscences of a piece by Pachelbel of the same order and in the same key. It is a continuous fugue in four parts, with very closely woven polyphony in the manner of the Ricercare. It might be called a double fugue or a fugue on two subjects, inasmuch as the principal subject is almost invariably accompanied by its counter-subject. The designation *Alla breve* means that the standard is the minim. This gives more life to the flow of crotchets, which is continuous from the sixth bar to the end (197 bars).

[1] Girolamo Frescobaldi, born at Ferrara in 1583, died in Rome, 1643. Organist of St. Peter's, Rome, 1608-43. He was the foremost organist of Italy, and the chief musical educator of the countries south of Germany. Frescobaldi's early compositions were influenced naturally by Flemish and Venetian art. The *Fiori Musicali* collection has recently been published by Senart & Co., in Paris, under the editorial care of Joseph Bonnet.

REGISTRATION. As there is a fairly active pedal part, Bach most probably played the piece throughout on the great manual, perhaps with the pedals coupled. Start it with the flues, mixtures and reeds on the great, coupled to the opened swell. From bar 63, get an assistant gradually to suppress the mixtures and reeds before bar 71, which should have foundation stops only (16ft., 8ft., 4ft.) The swell-box should be gradually closed. At bar 90, add 2ft. stops and mixtures, and gradually open the swell-box up to bar 100. Change to the swell on fourth crotchet of bar 113. Gradually close the swell-box from bar 128. The pedal will enter strongly in bar 134. Put the thumb on the great for the alto counter-subject on the second minim A, the L.H. passing to the great on the second crotchet F, the treble part on the semibreve D in bar 136. Add mixtures and reeds in bar 167. The long pedal DD need not be uncoupled, as it is well separated from the tenor.

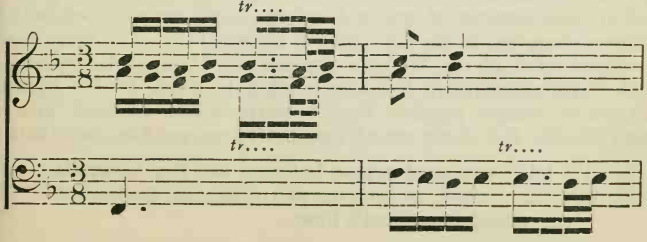
The general style should be *legato*: an intelligent phrasing should, however, reveal the thematic material from which the polyphony is woven. A slight *rallentando* will give more play to the fine chromatic colour from bar 180 onwards. In A. Fuch's copy (Vienna), which was made from an older one, the full title of the piece is *Allabreve pro Organo Pleno con Pedale aus D dur.*

AIR IN C MINOR (unfinished)

Only in BG. Vol. XLIII.

This occurs in the *Anna Magdalena Notebook* of 1872, which also contains the *Fantasia in C major* (q.v.), the chorale-prelude *Jesus, meine Zuversicht*, the French suites and the Minuet in G. It is not published in any of the practical editions.

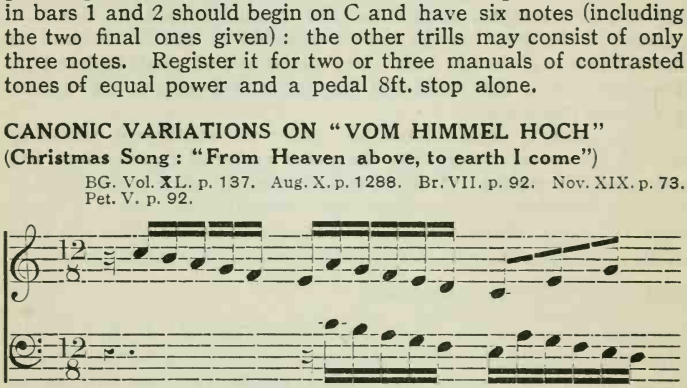
AIR IN F MAJOR

BG. Vol. XXXVIII. Aug. IX. p. 1178. Br. O. Nov. XII. p. 112. Pet. IX. p. 44.

This piece is written in the suave Italian style, without foregoing some of the hardnesses of the Northern polyphony. The good effect of the consecutive 6-4 chords (with the fourths with the bass) in bars 37-41 can hardly escape notice. The *Trio in D minor* is another separate piece of a similar type; both belong to the chamber music style of the *Six Sonatas*. This Air is an excellent example of the early use of the simple ternary form. The first part itself is in short binary form (16 + 16 bars), and both the episode made out of new material (bars 33-73) and the exact repetition of the first part are very clearly marked. The phrasing should be founded on the imitational points. The trill in bars 1 and 2 should begin on C and have six notes (including the two final ones given): the other trills may consist of only three notes. Register it for two or three manuals of contrasted tones of equal power and a pedal 8ft. stop alone.

CANONIC VARIATIONS ON "VOM HIMMEL HOCH"

(Christmas Song: "From Heaven above, to earth I come")

BG. Vol. XL. p. 137. Aug. X. p. 1288. Br. VII. p. 92. Nov. XIX. p. 73. Pet. V. p. 92.



Words by Luther; tune attributed to him (published 1539). Bach uses it in the *Christmas Oratorio* (Nos. 9, 17, 23) and in four other organ movements, besides this. (See *Vom Himmel* in Chorale Preludes.)

This masterpiece of musical science and art was published in Nuremberg by Balthasar Schmidt about 1745. The work was presented by Bach to Misler's Society for Musical Knowledge, as an "admission" work for membership in June, 1747. Misler was one of Bach's pupils. Bach's purpose was to pack into a single chorale the whole art of canon. There are five variations:

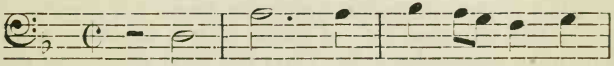
(i) trio; canon at octave between the two manuals
(ii) trio; canon at fifth on two manuals, somewhat along Pachelbel's lines.

(iii) 4-part work; canon at seventh between pedal and second manual.
(iv) 4-part work; canon at octave by augmentation between first manual and bass of second.
(v) bars 1-13, canon by inversion at sixth between treble and (alto?); bars 14-26, canon by inversion at the third; bars 27-39, canon by inversion at the second; bars 40-51, canon by inversion at the ninth.

In the 5-part work of the last five bars, all four lines of the tune are used simultaneously, with a profusion of diminished canons, which (Parry says) "seem to be tumbling over one another in their eagerness to get in" before the door is shut by the final cadence. Bach returned to the revision of this work during the last days of his life.

CANZONA IN D MINOR

BG. Vol. V. p. 10. Aug. III. p. 441. Br. IV. p 81. Nov. II. p 34. Pet. IV. p. 54.



It was in 1714 that Bach made a copy in his own hand of Frescobaldi's *Fiori Musicali* (see footnote to *Alla Breve*). It was partly this habit of studying thoroughly the music of other countries which made him the universal musician he became. In this *Canzona*, Bach deliberately worked in the Italian manner. But the chromatic colouring given to the piece by the counter-subject (bars 11-14) comes from his knowledge of Frescobaldi, who had acquired it, during his sojourn in Flanders, from the Dutch organist, Sweelinck.[2] This chromatic colouring was known to other Dutch organists, as also to the English Peter Philips (who settled in Soignies), and the English virginal composers, — Byrd, Bull, &c. But Bach was scarcely ever a mere copyist; listen to the flight of the treble part from bar 48 onwards. The second

[2] J. Peter Sweelinck was born at Deventer about 1560. He studied at Venice under Zarlino and returned in 1577 to Holland, where he occupied till his death in 1620 the post of organist of the Old Church, Amsterdam. (*Cf.* Max Seiffert's *J. P. Sweelinck und seine directen deutches Schüler*, 1891.)

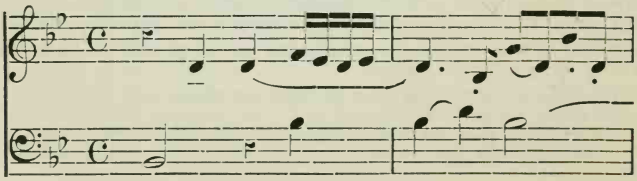
part of the *Canzona* follows the accepted rule of adapting the theme to 3-2 time. This *Canzona* and the *Passacaglia in C minor* represent the summit of the composer's achievements along the older lines. Sweitzer suggests for the registration a combination in which "flutes ought to yield the prominence to diapasons and string tone, suggesting a celestial chorus of violins and gambas." Play the first movement on the great, and the 3-2 movement on the second manual; return to the great with the L.H. in bar 140 and the R.H. on bar 144. A few stops may be added or withdrawn at various places, but the whole piece must be correlated by the prevailing diapason and gamba qualities.

CHORALE-PRELUDES

Before embarking on this important section of Bach's organ works, it is my pleasant duty to pay a tribute of homage and thanks to Professor Sanford Terry, of Aberdeen University, who in his monumental work on Bach's chorales (three volumes, published at the Cambridge University Press) has supplied students of the historical side of music with a definitive work not likely to be superseded. Dr. Terry has most generously allowed me to quote freely from his books for the authorship of the hymns and the origins of the chorale preludes. Those who wish to go further into the subject will, of course, go to Dr. Terry's third volume (Cambridge University Press).

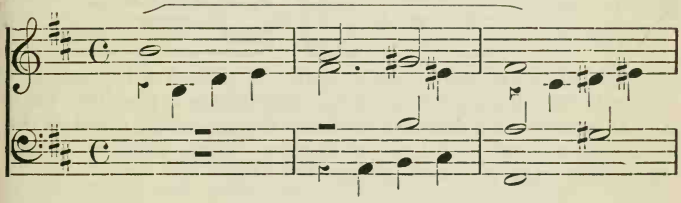
ACH BLEIB 'BEI UNS, HERR JESU CHRIST

(Ah, Jesus Christ, with us abide)

BG. Vol. XXV. p. 71. Aug. X. p. 1364. Br. VII. p. 2. Nov. XVI. p. 10. Pet. VI. p. 4.

Hymn by N. Selnecker (1532-92); the composer of the tune, which dates from the sixteenth century, is uncertain. This organ prelude (No. 5 of *Schübler Chorales*) was arranged by Bach from the soprano unison chorale in his cantata *Bleib 'bei uns, denn es will Abend werden* (Easter Monday, 1736). The orchestration there may suggest the organ registration. The chorale is given to the full sopranos, the obbligato being played by the violoncello-piccolo; and the *basso continuo* by organ or cembalo. The general colouring suggests the peaceful evening scene on the way to Emmaus; the piece is a wonderful example of Bach's power of expression by three melodic lines. The phrasing should follow along the lines of the musical example above.

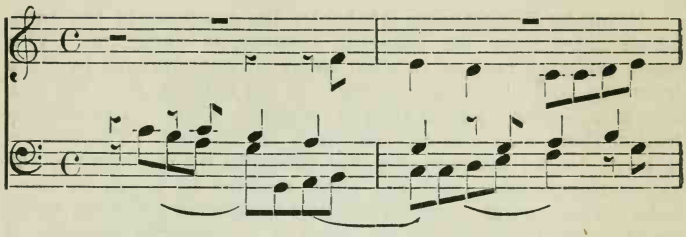
ACH GOTT UND HERR

(Alas, my God my sins are great, My conscience doth upbraid me)

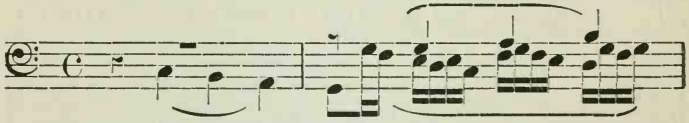
BG. XL. p. 4. Aug. IX. p. 1136. Br. VIII. p. 5. Nov. XVIII. p. 1. Pet. IX. p. 48

Lenten hymn by either Johann Major (1564-1654) of Jena, or Martin Rutituss of Weimar. The composer of the melody is unknown; Johann Crüger revised and published it in 1649. A prayerful tone prevails in the prelude, which is a short plain setting with a "canon at the octave" between the treble and the tenor. The chief counterpoints are formed from the first four notes of the chorale. The tenor part may be played throughout on a solo stop, such as the swell cornopean.

ACH GOTT UND HERR

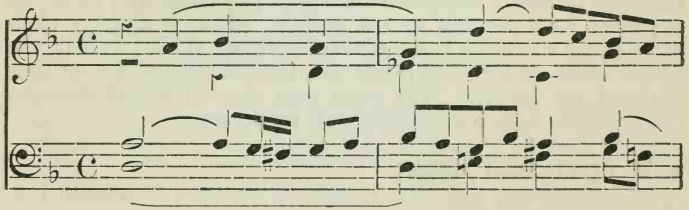
BG. XL. p. 5. Aug. VIII., p. 1002. Br. VIII., p. 6. Nov. XVIII., p. 2. Pet. VI., p. 3.

This *major* version of the tune appeared in 1655. The counterpoints derived by diminution, simple and double, are

remarkable. The setting seems to bear little relation to the beseeching, almost fearing, nature of the hymn. It is most effective when played on all the flue stops, about 120 to the crotchet.

ACH GOTT UND HERR

BG. XL., p. 43. Aug. IX., p. 1114. Br. VIII., p. 7. Nov. XVIII., p. 3.

The major version is again used. If played softly and at a moderate rate, the suggestion of the soul fleeing is possible. Bach may have here been drawn away from the prevailing mood of the hymn by a single word, as elsewhere. Some addition to the organ tone may be made at bar 10.

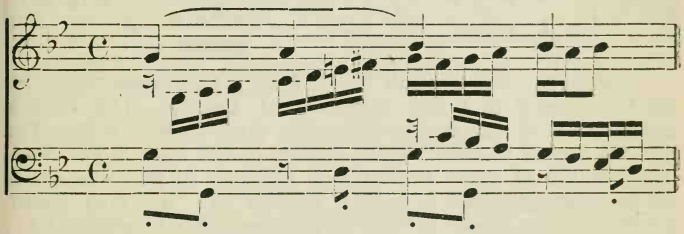
ACH GOTT, VOM HIMMEL SIEH DAREIN
(O God, who lookest down from Heaven)

Only in Aug. IX., p. 1121.

This is an astonishing prelude, of considerable development, with a remarkable piece of double pedalling in the last sixteen

bars. There is a cantata of this name (No. 2) for the Second Sunday after Trinity (1740). It may be played effectively on the full great and pedal flue stops, with a pedal reed 16ft. and 8ft. (or both) added when the pedals have the chorale. Or a quite opposite, soft rendering, with much more fanciful colouring, may be used. The consecutive octaves between the treble and alto in bar 2 are remarkable. It is possibly an early work of Bach, or it may even be by some other composer. There is more to be said for than against its authenticity.

ACH WIE NICHTIG, ACH WIE FLÜCHTIG

(O how cheating, O how fleeting)

BG. XXV., p. 60. Aug. VIII., p. 976. Br. VII., p. 3. Nov. XV., p. 121. Pet. V., p. 2.

The melody was composed by Michael Franck (1609-67) for his own hymn, and published in 1652. Bach uses this chorale twice,—in the cantata (26) of this title, and in this piece, which is No. 44 in the *Little Organ Book*, heading the "Life Eternal" section. He appears to have taken the first stanza of the hymn for illustration:—

O how cheating, O how fleeting
Is our earthly being;
'Tis a mist in wintry weather,
Gathered in an hour together,
And as soon dispersed in ether.

The pictorial idea is unmistakeable. The rapid scales, rising and falling, suggest flight and restlessness. The staccato pedal figures seem to be repeating the words *Wie Nichtig!* (How cheating). The word *Nebel* (mist) suggests neutral tints, such as bourdons and gedacts, or an even more eerie registration may be used.

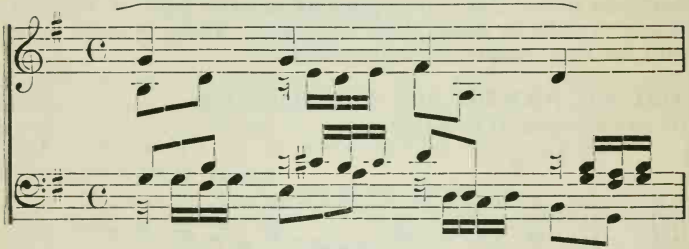
ACH, WAS SOLL ICH SÜNDER MACHEN?

(See *Chorale Variations*).

ALLE MENSCHEN MÜSSEN STERBEN

(All men must die)

BG. XXV. p. 59. Aug. VIII. p. 985. Br. VII. p. 4. Nov. XV. p. 119. Pet. V. p. 2.

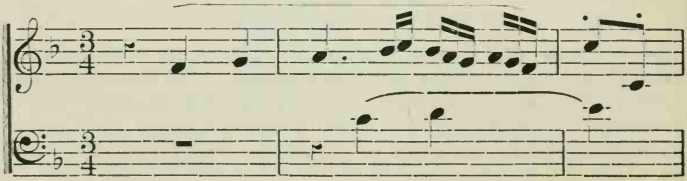


This hymn was written in 1652 by J. G. Albinus (1624-79) for the funeral of a rich merchant of Leipzig. The tune is anonymous: it was first published in Darmstadt in 1687. The prelude occurs in the "Death" section of the *Little Organ Book*. The rhythm of three semiquavers followed by two quavers is always used by Bach to suggest blissful joy. (*Cf. Herr Christ, der ein'ge Gottes Sohn; O Gott, dir frommer Gott; Gelobet seist du; Vater unser; Jesu, meine Freude;* and *Lob sei dem allmächteigen Gott.)* Bach ignores the sinister message of the first stanza and concentrates on the message of the fourth, "joy beyond our telling,"—a triumph over Death. Bright flue stops on the great, and a lively *tempo* would best portray this mood.

ALLEIN GOTT IN DER HÖH' SEI EHR' (I. in F)

(Gloria in Excelsis Deo)

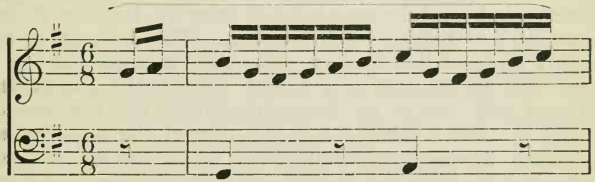
BG. III. p. 197. Aug. VIII. p. 1065. Br. VIII. p. 8. Nov. XVI. p. 39. Pet. VI. p. 10.



See cantatas 85,—*Ich bin ein guter Hirt;* 104,—*Du Hirte Israel, höre;* 112,—*Der Herr ist getreuer Hirt* (all for the second Sunday after Easter); and 128,—*Auf Christi Himmelfahrt allein* (Ascension Day). This organ piece is No. 1 of the Catechism Hymns from the *Clavierübung*. The melody was adapted from the old plainsong by Nikolaus Decius, who published it with his translation of the *Gloria in Excelsis* in 1539. Ten of Bach's organ pieces are based on it. This and the next two settings (all from the *Clavierübung*) may be regarded as separate acts of homage to each Person of the Trinity; a further symbolic significance may exist in the fact of every movement being a trio. Bach places the *canto* in the alto part to be played by the pedals on a 4ft. stop,—probably a reed. It is quite likely that he used a 16ft. reed of bassoon quality to give a piquant colouring to the L.H. part, with a flute and sesquialtera for the R.H. The triplets give great vivacity to the piece. Bach always uses scale passages to depict throngs of angels ascending and descending between earth and heaven.

ALLEIN GOTT IN DER HÖH' SEI EHR' (II. in G)

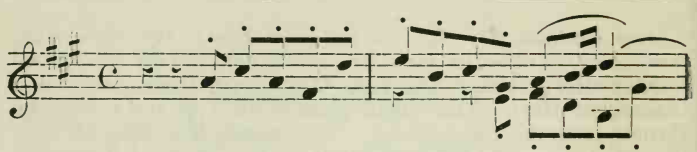
BG. III., p. 199. Aug. VI., p. 819. Br. VIII., p. 18. Nov. XVI., p. 40. Pet. VI., p. 12.



No. 2 of the Catechism Hymns from the *Clavierübung*. The chorale tune is here richly adorned by semiquavers. The magnificent pedal part, the canons between it and the tenor, and the florid counterpoints based on the cantus, all help to make this one of the finest of all Bach's chorale-preludes. There is a variant given in Vol. VI. of the Peters Edition.

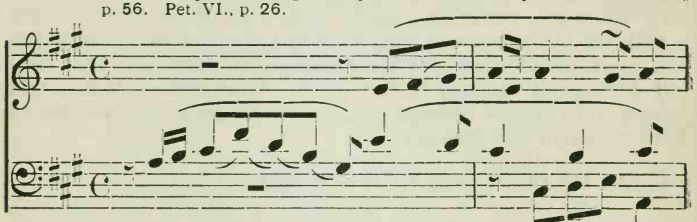
ALLEIN GOTT IN DER HÖH' SEI EHR' (III. in A)

BG. III., p. 205. Aug. VIII., p. 1056. Br. VIII., p. 29. Nov. XVI., p. 41. Pet. VI., p. 29.

No. 3 of the Catechism Hymns from the *Clavierübung*. (See note to first setting.) A fughetta in three parts. Although

printed in all the editions on two staves, this should be played as a proper organ trio, with piquant colouring, the two hands on different manuals, the lowest part on the pedals. The closing bars depict the withdrawal of the angelic host.

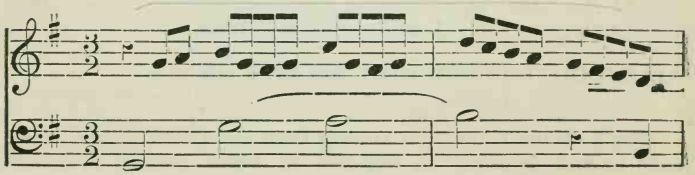
ALLEIN GOTT IN DER HÖH' SEI EHR' (IV. in A)

BG. XXV., p. 122. Aug. VII., p. 872. Br. VIII., p. 36. Nov. XVII., p. 56. Pet. VI., p. 26.

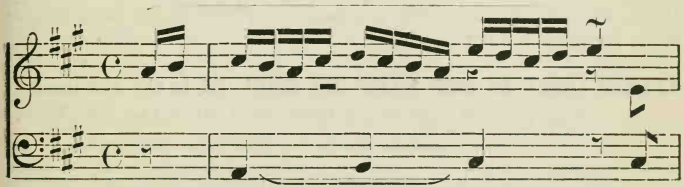


This prelude and the next two are from the *Eighteen Chorales*. It bears signs of being a youthful work. The *agrémens* or ornaments are an important feature. The slide between the first two quavers and the *nachschlag* or accent between the second, third, fourth and fifth should be done very swiftly, the grace-note or notes being always taken out of the time of the *preceding* note. The ornate chorale may be played on an orchestral oboe stop, the alto and tenor on the lieblich gedackt and the pedal on an 8ft. flute.

ALLEIN GOTT IN DER HÖH' SEI EHR' (V. in G ; 3-2 time)

BG. XXV., p. 125. Aug. VI., p. 790. Br. VIII., p. 24. Nov. XVII., p. 60. Pet. VI., p. 22.

From the *Eighteen Chorales* of the last revision. (See note to first setting.) The piece bears the characteristics of the earlier influences: the elaborate figuration, rhapsodical cadenza, adagio break, &c.; but it also contains the pictorial methods of the middle and latter periods,— the ascending and descending scales for Jacob's vision of the angels' stairs, for instance. The figured chorale in the tenor should be played on a characteristic solo stop. The awkward drop in the pedal part of bars 56 and 57 shows the limited upward extent of Bach's earlier pedal-boards, which only went up to C.

ALLEIN GOTT IN DER HÖH' SEI EHR' (VI. in A)

BG. XXV., p. 128. Aug. VII., p. 892. Br. VIII., p. 30. Nov. XVII., p. 66. Pet. VI., p. 17.

No. 3 from the *Eighteen Chorales* of the final revision. This trio, which is the third one on this theme in the *Eighteen Chorales* of the final revision, was one of the Weimar works. There seems to be a definite connection with the ornamentation of No. 2 of the *Clavierübung* settings (No. II. above), for which it may be regarded as a study, though it almost rivals it. The cantus in the upper part is bedecked with ornamentation which is imitated by the middle part. The pedal part is in free work until twelve bars from the end, when it enters with the chorale on the pedal reeds. The fanfare on the A major chord is remarkable and the piece teems with interesting figures.

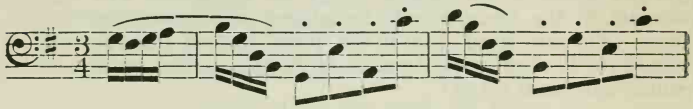
ALLEIN GOTT IN DER HÖH' SEI EHR' (VII.)

BG. XL., p. 44. Br. VIII., p. 11. Nov. XVIII, p. 4.

This setting shows Bach's method of accompanying hymns, probably in his earlier period. The *bravura* cadenzas between the lines are very remarkable; they were probably played on some characteristic solo stop. Compare *Herr Jesu Christ dich zu*

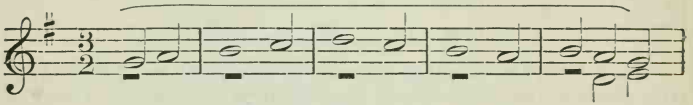
uns wend. This setting does not appear in the Peters nor the Augener editions.

ALLEIN GOTT IN DER HÖH' SEI EHR' (VIII. in G)

BG., p. 9. Aug. VIII., p. 1092. Br. VIII., p. 12. Nov. XVIII., p. 5. Pet. VI., p. 6.

Probably a juvenile production. It is a duet (*Bicinium*) for two manuals without pedals. Parry suggests that the movement was originally set for voice with *violoncello - piccolo* accompaniment. Some writers consider that Bach's nephew, Bernhard Bach, was more likely the composer. There is no picturesque scale treatment here.

ALLEIN GOTT IN DER HÖH' SEI EHR' (IX. in G ; 3-2 time)

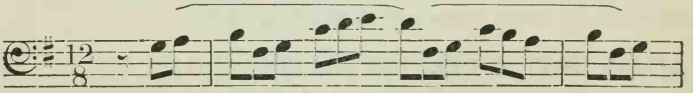
BG. XL., p. 45. Aug. IX., p. 1284. Br. VIII., p. 14. Nov. XVIII., p. 7. Pet. VI., p. 30.



The purest of all Bach's settings of this favourite chorale. It is formed on the fugal model of Pachelbel. This form has some analogy with that of the madrigal. The withdrawal of the angels is again depicted at the close.

ALLEIN GOTT IN DER HÖH' SEI EHR' (X. in G ; 12-8 time)

BG. XL., p. 47. Aug. VIII., p. 1078. Br. VIII, p. 16. Nov. XVIII., p. 2. Pet. VI., p. 8.



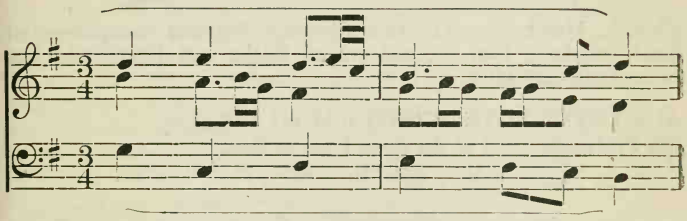
This piece, ascribed to Bach on the strength of a Krebs manuscript marked "J. S. B." now in the Berlin Library, is probably an early work. It is a trio for manuals only, the counterpoints being lively and canonic.

ALLEIN GOTT IN DER HÖH' SEI EHR' (XI.)

Only in Aug. IX., p. 1260.

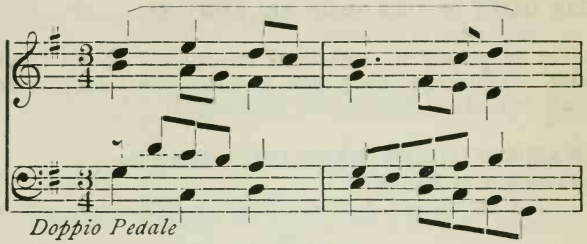
A set of seventeen variations on one of Bach's favourite chorales. A youthful production of either the Lüneburg or the Arnstadt periods. (See *Chorale Variations.*)

AN WASSERFLÜSSEN BABYLON (in four voices)
(By the waters of Babylon)

BG. XXV., p. 92. Aug. VII., p. 859. Br. VIII., p. 40. Nov. XVII., p. 18. Pet. VI., p. 34.

The chorale melody assigned to Wolfgang Dachstein, organist of Strasburg Cathedral, was published in that city in 1525. Both this and the next are in G major and Krebs's copies of the two pieces are marked respectively Vers. 1 and Vers. 2. It occurs in the *Eighteen Chorales* of the final revision of Bach's early works, and shows the influence of both Böhm (Lüneburg) and Buxtehude (Lübeck). The melody in the tenor should be allotted to a smooth-toned solo stop, and the *agrémens* or graces which adorn it must be carefully worked out and gracefully performed. This prelude seems to have been a sort of study for the following one, which is more elaborate.

AN WASSERFLÜSSEN BABYLON (in five voices; with double pedal)

BG. XL., p. 49. Aug. VII., p. 922. Br. VIII., p. 43. Nov. XVIII., p. 13. Pet. VI., p. 32.

The cantus, adorned with graces, is played on a treble solo stop, whilst the two lowest parts are played *doppio pedale* on an 8ft. pedal stop of flute or string tone, and the two middle parts on soft manual stops. It is a magnificent piece of five-part writing and the rolling motion was probably suggested by the word *Wasserflüssen*. Spitta thinks this piece is a revised form of Bach's improvisation on this chorale when he visited St. James's

Church, Hamburg. On this occasion Reinken complimented Bach, rejoicing that the old art of Böhm and Buxtehude was being thus kept alive.

AUS TIEFER NOTH SCHREI ICH ZU DIR (I.)

(De Profundis ; Out of the deep I cry to thee)

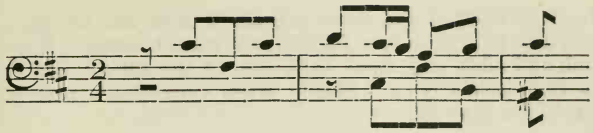
BG. III., p. 229. Aug. VII., p. 868. Br. VIII,, p. 46. Nov. XVI., p. 68. Pet. VI., p. 36.

The words are Luther's free reudering of Psalm 130. The tune is known as "Luther's 130th," and was probably composed by him. The melody is also used in the cantata of this name (38) for the Twenty-first Sunday after Trinity. This prelude is a six-part movement, the two lowest parts being given to *Doppio-Pedale*. Spitta's statement that none of Bach's predecessors carried the double pedal throughout a movement is open to question. Thirteen bars from the end, a new rhythm, one of "joy," enters and rolls on up to the close. The piece is marked *Pro Organo Pleno*,—i.e., for all the great and pedal flue stops and mixtures, with the reeds added to the pedals. This is the finest piece for double-pedal ever written. The French organist, Joseph Bonnet, makes a great effect with it by adding three orchestral *trombones* in unison with the upper pedal part.

AUS TIEFER NOTH SCHREI ICH ZU DIR (II.)

BG. III., p. 232. Aug. VIII., p. 1069. Br. VIII., p. 48. Nov. XVI., p. 72. Pet. VI., p. 38.

Parry pointed out that the two settings on this melody are the only ones in the *Clavierübung* which carry out completely the



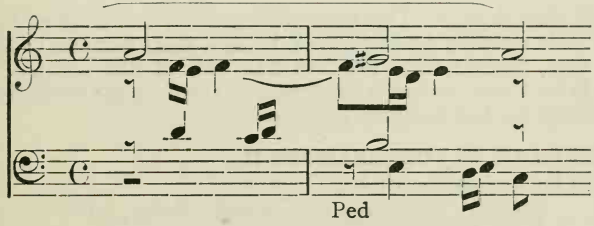
Pachelbel model,—i.e., *fugato* line by line, with the *canto* appearing, as it were, in augmentation. In the second bar, the bass has the subject in an inverted form. The bass should be played on the pedals throughout and the tenor on the second manual. (Pachelbel was born in 1643. From 1674 to 1677 he was assistant organist at St. Stephen's Cathedral, Vienna. He then held posts in Eisenach, Erfurt (for twelve years), Stuttgart and Gotha. In 1695, he became organist of St. Sebald's, in Nuremberg, his native town, where he died in 1706. He composed a large number of organ pieces, mostly chorale preludes.) This chorale melody is used by Mendelssohn in his third organ sonata (in A).

CHRIST, DER DU BIST DER HELLE TAG

(See *Chorale-Variations*)

CHRIST IST ERSTANDEN (I.)

(Christ is now risen again)

BG. XXV., p. 40. Aug. VIII., p. 1016. Br. VII., p. 6. Nov. XV., p. 83. Pet. V., p. 4.

The words are from an Eastern carol at least as old as the thirteenth century. The tune was printed in 1513. Bach's piece occurs in the Easter section of the *Little Organ Book*. The melody for the first two stanzas is the same, but for the third stanza it is different, except for the last line. The feeling is strongly modal. The harmony in bar 17 is very remarkable.

Bach gives each of the three stanzas a separate setting. He takes a short "joy" motive for the first stanza, extends it for the second, and adds still more brilliance to the third. See *Christ lag in Todesbanden* (IV.). Bishop Miles Coverdale's translation of the hymn is as follows :—

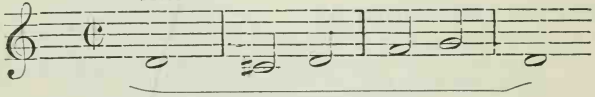
Christe is now rysen agayne
From His death and all His payne
Therefore wyll we mery be,
And rejoyse with Him gladly.
Kirieleyson.

Had He not rysen agayne,
We had ben lost, this is playne ;
But sen he is rysen in dede,
Let us love Hym all with spede.
Kirieleyson.

Now is tyme of gladnesse,
To synge of the Lord's goodnesse ;
Therfore glad now wyll we be,
And rejoyse in Hym onely.
Kirieleyson.

CHRIST IST ERSTANDEN (II.)

Aug. X., p. 1306.

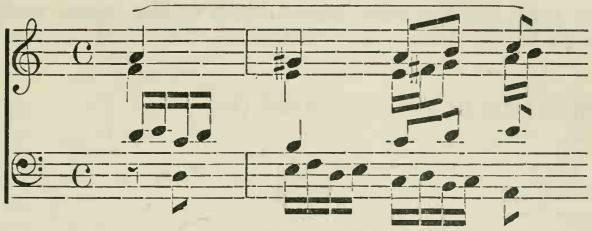


(See preceding.) This does not appear in the other editions. It is most certainly an early work, being a short fughetta of fifty-two bars, formed from the first line only of the chorale. It should be played on great full flues and mixtures, the reeds being added for the last two-and-a-half bars.

CHRIST LAG IN TODESBANDEN (I.)

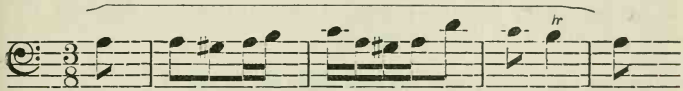
(Christ lay in Death's bonds)

BG. XXV., p. 38. Aug. VIII., p. 991. Br. VII., p. 10. Nov. XV., p. 79. Pet. V., p. 7.

This tune, derived from an old plainsong, was published with Luther's hymn in 1524 and is there described as "the Easter Carol improved." J. Walther was probably the improver. Bach uses it also in the cantata of this name (No. 4) and in the 158th, *Der Friede sei mit dir* (for the Purification of the B.V.M.). His organ setting is full of the triumph of Easter. The rolling semi-

quavers in the pedal may typify the rolling away of the stone from the sepulchre. Dr. Terry thinks the pedal rhythm interprets the sinister word *Todesbanden* (Death's bonds).

CHRIST LAG IN TODESBANDEN (II.)

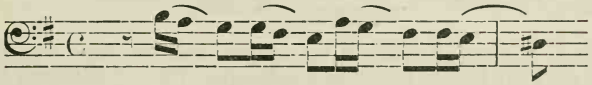
BG. XL., p. 10. Aug. VIII., p. 1087. Br. VIII., p. 51. Nov. XVIII., p. 16. Pet. VI., p. 43.



In trio form. The *Cantus*, which is in the alto throughout, could be played by the pedals with a 4ft. solo stop. Various manual changes will add to the poetry of the last five bars. Some copies include a plain setting of the chorale as coda. This is the reverse of the modern custom of "playing over" the chorale in plain form *before* the prelude. This plain form is to be found in the Augener Edition (Vol. VIII., p. 1100).

CHRIST LAG IN TODESBANDEN (III.)

BG. XL., p. 52. Aug. X., p. 1374. Br. VIII., p. 54. Nov. XVIII., p. 19. Pet. VI., p. 40.

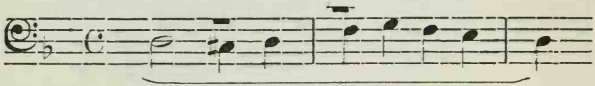


An elaborate piece which is a very close copy of the Buxtehude model, even to the alteration of manuals. It is very interesting, and none the less effective for the belated pedal entry. The existing marks in the oldest copies, *forte* and *piano*, and the final bass note, show that the piece was originally intended for a two-manual harpsichord or a clavichord with pedals. The pedals

enter only for the final line, *Alleluia*. The piece probably belongs to the Lüneburg period, when Bach had no organ of his own.

CHRIST LAG IN TODESBANDEN (IV.)

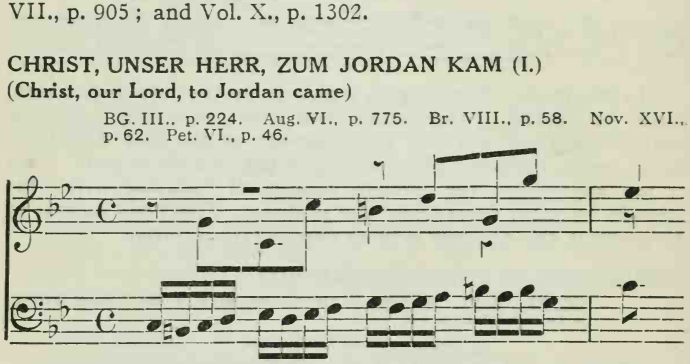
Aug. VII., p. 905.



This piece appears only in the Augener Edition. It is a four-part manual fughetta, constructed out of the first line of the chorale; and then the pedal enters with the whole of the tune. The treatment is analogous with that of *Christ is erstanden* (I.); and the piece almost certainly belongs to the same period. Mr. W. T. Best was apparently so keen on this piece being included in his collection that he printed it twice in error: Augener Vol. VII., p. 905; and Vol. X., p. 1302.

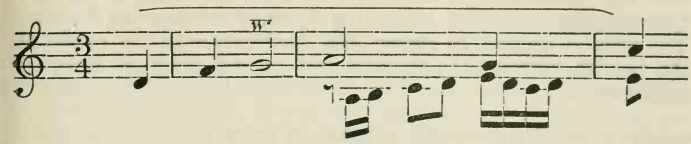
CHRIST, UNSER HERR, ZUM JORDAN KAM (I.)

(Christ, our Lord, to Jordan came)

BG. III., p. 224. Aug. VI., p. 775. Br. VIII., p. 58. Nov. XVI., p. 62. Pet. VI., p. 46.

This baptismal hymn is by Luther, and the tune was probably adapted by his friend and colleague, Johann Walther, from an old plainsong. It is used in the cantata of this name (No. 7) and in *Es ist ein trotzig und verzagt Ding* (176) for Trinity Sunday. The whole of the tune is given to the pedals (4ft. solo stop). The rolling L.H. part should probably be played on 8ft. and 16ft. (fagotto ?), the R.H. being on another manual. Bach here depicts the rapid flow of the river.

CHRIST UNSER HERR ZUM JORDAN KAM (II.)

BG. III., p. 228. Aug. VIII., p. 1058. Br. VIII., p. 63. Nov. XIV. p. 67. Pet. VI., p. 49.

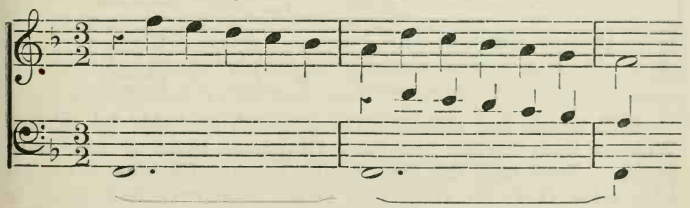


Luther's baptismal hymn was written probably in 1541; Johann Walther's tune has been sung to it ever since 1543. Bach uses it in the cantata of this name (No. 7), and in *Es ist ein trotzig und verzagt Ding* (176) for Trinity Sunday. This is the shorter form of the hymn in this Catechism set. The first line only is treated, direct and by inversion (a) first phrase in treble; (b) its inversion in the bass; (c) diminished form in the bass, bars 2-4; (d) inversion of (c) in the treble, bars 6-8. Sweitzer says that these four forms "are worked into an extremely realistic picture of waves great and small, rising and falling and overtopping each other." Note the inversion in the middle part of the last four bars. A setting of this chorale by Buxtehude may be seen in Straube's *Choralvorspiele alter Meister* (Peter's Edition).

CHRISTE, ALLER WELT TROST
(Christ, the World's Comfort)

(See *Kyrie*)

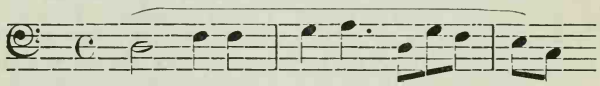
CHRISTE, DU LAMM GOTTES

BG. XXV., p. 30. Aug. VIII., p. 1022. Br. VII., p. 5. Nov. XV., p. 61. Pet. V., p. 3.

Bach sees the Cross thrice pictured in the three clauses of the hymn, and weaves round it poignant harmonies indicative of Christ's suffering. The hymn is a translation of the Latin

Agnus Dei. It appeared in 1557 with this tune, which Bach uses in the cantatas *Du wahrer Gott und Davids Sohn* (*Thou very God and David's Son*), No. 23, *Herr Jesu Christ* (127), both for Quinquagesima Sunday and in the *Kyrie* of the *Mass in F major.* The tune is treated *In canone alla duodecima*,—i.e., in canon at the twelfth, between the soprano and second tenor, in five-part polyphony.

CHRISTUM WIR SOLLEN LOBEN SCHON (I.)
(Christ we praise in duty bound)

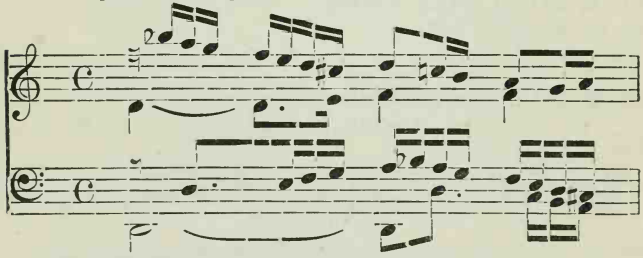
BG. XL., p. 13. Aug. VIII., p. 1074. Br. VIII., p. 58. Nov. XVIII., p. 23. Pet. V., p. 9.



From the miscellaneous *Preludes.* Bach added the alternative title of Luther's hymn *Was fürcht'st du, Feind Herodes, sehr? (O Herod's foe, what fear'st thou so?).* The movement is a short *fugato* founded on the first line of the tune.

CHRISTUM WIR SOLLEN LOBEN SCHON (II.)

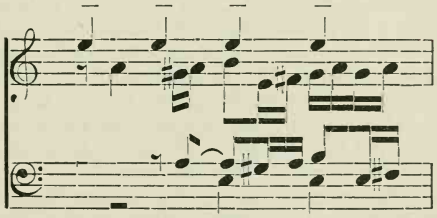
BG. XXV., p. 15. Aug. VIII., p. 1014. Br. VII., p. 11. Nov. XV., p. 33. Pet. V., p. 8.



Both words and melody were adapted, probably by Johann Walther, from Coelius Sedulius's Christmas hymn *A solis ortus cardine.* Bach uses the tune in the cantata *Christum wir sollen loben schön* (121) for the Feast of St. Stephen. This piece is from the Christmas section of the *Little Organ Book* (No. 13). It carries out Sweitzer's rule of Bach's characteristic idiom for spiritual joy being an exuberant musical arabesque, with violin

obbligato (as in the *Laudamus Te* of the *B minor Mass*). The *cantus* in the alto enfolded in elaborate arabesques holds a world full of unutterable joy. *Doppio pedale* occurs in the final bars, a place where Bach loves to use it. Players vary in the rendering of this prelude. Some play it very loudly and brilliantly throughout (132 to quaver); others prefer a much slower rate (in the Peter's Edition it is marked *adagio*) obtaining a clearer polyphony, giving the alto *cantus* time to express itself fully. This *cantus* should be played smoothly and distinctly in contrast to the *brillante* touch used for the running parts.

CHRISTUS, DER UNS SELIG MACHT
(Christ, by whose all-saving light mankind benefitted)

BG. XXV., p. 30. Aug. X., p. 1340. Br. VII., p. 12. Nov. XV., p. 64. Pet. V., p. 10.

Ped

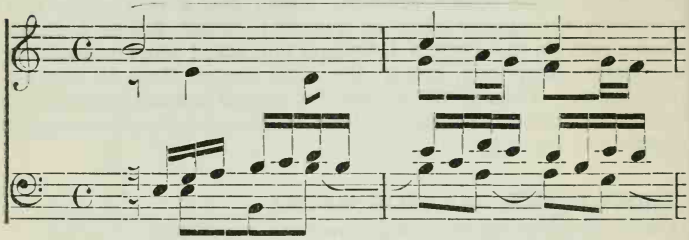
Both words and tune were adapted from the Latin *Patris Sapientia, veritas divina*. The words were first published in 1531. Bach uses this melody also in the *St. John Passion* (Nos. 12 and 35). The movement is one of the *Passiontide* preludes in the *Little Organ Book*. There is a canon at the octave at two beats' distance between treble and pedal throughout. Dr. Terry associates the fierce intensity of this prelude particularly with the words:

> Where they tried their worst effort
> 'Gainst the Lord of Mercy.

The chromatic treatment indicates the pain of the Crucifixion. *Organo pleno*, with a reed added to the pedal, would probably be the best registration.

DA JESUS AN DEM KREUZE STUND

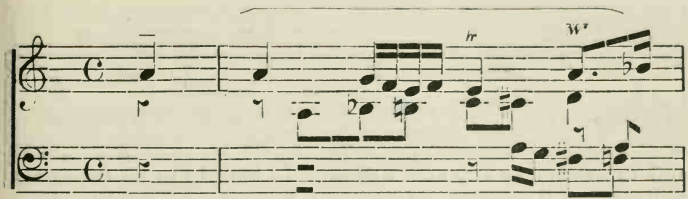
(When Jesus on the Cross was found, His body pierced with many a wound)

BG. XXV., p. 32. Aug. VIII., p. 990. Br. VII., p. 14. Nov. XV., p. 67. Pet. V., p. 11.

This Passiontide hymn, a paraphrase of the Seven Last Words, written by Johann Böschenstein, is to be found on an undated broadsheet, about 1515. The melody is in the Phrygian mode. Bach's piece is from the Passiontide section of the *Little Organ Book* (No. 23). The recurring pedal rhythm, heavy and syncopated, pictures the exhaustion of the hanging, suffering Christ. Compare the similar idiom in *Herr Gott, nun schleuss den Himmel auf*, where the heavy agony of the tortured Saviour has been again put into the pedal rhythm. (See also the chromatic treatment at the end *O Mensch bewein.*) The seven upward leaps at the beginning of each pedal motive (bars 3 to 10) may intentionally express the physical effort of the dying Christ to speak the Seven Last Words. Such a suggestion is not out of keeping with Bach's love of symbolism and pictorial description. The tune is taken straight through without interludes. The piece must be played rather slowly and seriously, with some characteristic string-tone on the pedals. For a setting by S. Scheidt (1587-1654), see Straube's *Choralvorspiele alter Meister* (Peter's Edition).

DAS ALTE JAHR VERGANGEN IST

(The old year now hath passed away,
We thank thee, O our God, to-day)

BG. XXV., p. 19. Aug. VIII., p. 1037. Br. VII., p. 15. Nov. XV., p. 43. Pet. V., p. 12

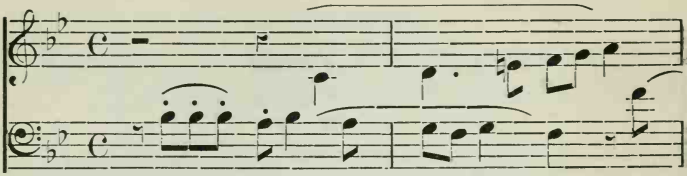
This New Year's Eve hymn is first found in a Nuremberg hymn-book published in 1568. The tune is attributed to

Johannes Steurlein, who was born at Schmalkalden in 1546. Bach's prelude is a threnody on the year that is gone, and his poignant regret is expressed by the use of his customary chromatic "grief" motives, as used in the *B minor Mass* and the *St. Matthew Passion*. In the eighth partita, *O Gott, du frommer Gott*, these motives depict the torture of the souls awaiting the Judgment-summons, of which the hymn speaks. In *Christus, der uns selig macht* (from the *Little Organ Book*), Bach uses them to express the bitter anguish of Christ. The same thought induces him to introduce one *adagissimo* in the last bar of *O Mensch, bewein' dein' Sünde gross* (Aug. VIII., p. 1034; Nov. XV., p. 69). *Das alte Jahr* is one of the slowest and most expressive of all Bach's pieces: it is the nocturne of the year as well as of the day, and the regrets of the gloaming fill it and hover all about. A soft expressive oboe, accompanied by swell neutral stops, gives the right atmosphere.

Sweitzer considers that the striking major cadence is occasioned by "the consolatory conclusion of the first verse and of the poem in general." The major ending is, at any rate, as old as the tune; and more than half of Bach's minor pieces end with the *Tierce de Picardie*. Walter Rummel has arranged this prelude very effectively for pianoforte solo (Augener). The best pendant for *Das alte Jahr* is the *In dir ist Freude* (*In Thee is Joy*) which followed it in the original manuscript.

DAS JESULEIN SOLL DOCH MEIN TROST

(Jesus is my only joy)

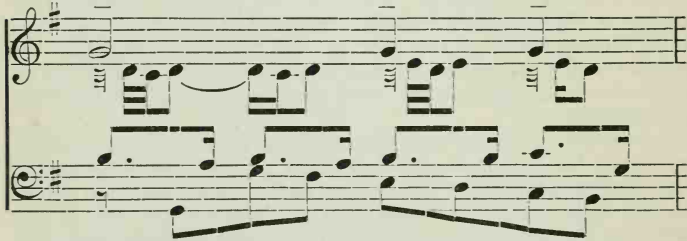
BG. XL., p. 20. Aug. IX., p. 1150. Br. VIII., p. 64. Nov. XVIII., p. 24. Pet. IX., p. 56.

Bartholomäus Holder wrote both words and tune of this New Year's hymn. It was printed at Gotha in 1646. Bach only uses the first two lines of the tune, which he treats simultaneously as a double subject for an exquisite little fugue as sweet

and expressive as any ever written. In bars 13 to 18, the extraordinary pedal passage refers to the lines about "life's troubled waters," and the final bars convey the feeling of the line "Thy love will hold and bless me." This prelude gives great scope for registration: *mezzo-piano* swell, great and choir may be used. The last alto entry may be "thumbed" on a small open diapason or gamba on the great. The pedal part, bars 13 onwards, should be played with intense expression.

DER TAG, DER IST SO FREUDENREICH (I.)

(This day, that is so full of joy)

BG. XXV., p. 8. Aug. VIII., p. 1048. Br. VII., p. 16. Nov. XV., p. 18. Pet. V., p. 13.

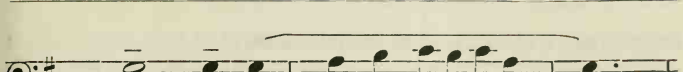


This Christmas Carol dates from the fourteenth century: the German translation was made early in the fifteenth century. The tune is that of the old plainsong. The movement is from the Christmas section of the *Little Organ Book*. The usual "joy" motive is here made still more exuberant. The pedal passages suggest bells, and a carillon stop may be added for them.

DER TAG, DER IST SO FREUDENREICH (II.)

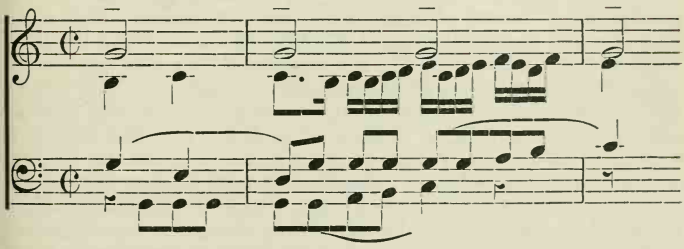
BG. XL., p. 55. Aug. IX., p. 1142. Br. VIII., p. 66. Nov. XVIII., p. 26. Not in Peters.

This movement is founded on the first part of the melody only. It is a little fugue, and the feeling is more restrained than

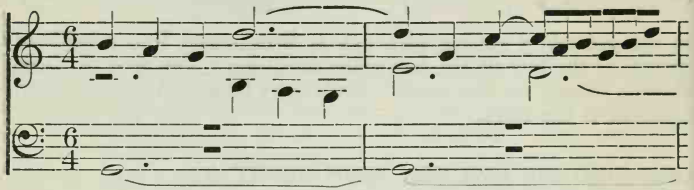


in the preceding setting, although it breaks out into a brilliant *roulade* at the end of the two main divisions. The first of these may be played on the swell. Bells may be added for the pedal cadenza at the close.

DIES SIND DIE HEIL'GEN ZEHN GEBOT' (I.)
(These are the holy ten commands,
Which came to us from God's own hands)

BG. XXV., p. 50. Aug. VIII., p. 994. Br. VII., p. 18. Nov. XV., p. 103. Pet. V., p. 14.

This hymn was made from Luther's versification of the Ten Commandments, published in 1524, together with this tune, which is an adaptation of the old pilgrim's song, *In Gottes Namen fahren wir*. Bach uses the tune in the accompaniment to the chorus of the cantata *Du sollst Gott, deinen Herren, lieben* (Thirteenth Sunday after Trinity). This organ prelude is the first of the Catechism hymns in the *Little Organ Book*. Bach draws the contrapuntal figures out of the first line of the tune. Sweitzer finds the verse repeated ten times in the pedal, but this is inaccurate. However, there is about the whole prelude an atmosphere of rigid rule and dogma. When Bach does not use a pictorial motive, he generally employs one derived from the theme by diminution. The figure, used for contrapuntal and imitational development throughout this setting, is derived from the *cantus* by *double* diminution.

DIES SIND DIE HEIL'GEN ZEHN GEBOT' (II.)

BG. III., p. 206. Aug. VI., p. 852. Br. VIII., p. 68. Nov. XVI., p. 42. Pet. VI., p. 50.

This movement comes from the *Clavierübung*, a work in which Bach tends to indulge in symbolism somewhat extravagantly. Sweitzer (Vol. II., p. 59) says: "In this lengthy fantasia, each of the separate parts goes its own way, without rhythm, without plan, without theme, without regard for the others. This musical disorder depicts the moral state of the world before the law. Then the law is revealed. It is represented by a majestic canon upon the melody of the choral, running through the whole movement." This is one reading of it. Another view is that it contains an unusually large number of motives, and fine five-part writing. The canonic treatment of the theme suggests the rigidity of the Hebraic moral laws. One cannot help thinking that Bach had a fairly definite programme here. The strange modulation at the end certainly refers to the Wrath which our own unaided work alone can bring. Register the two upper voices on a light choir or swell with a soft 16ft. and 8ft. pedal, playing the chorale and canon on a *mezzo-forte* great stop. The fine melodic line of the pedals should be slightly strengthened here and there, especially near the close.

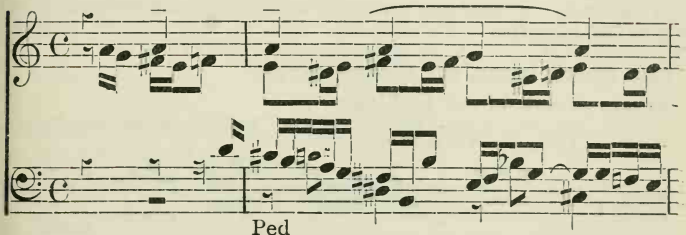
DIES SIND DIE HEIL'GEN ZEHN GEBOT' (III.)

BG. III., p. 10. Aug. VIII., p. 1063. Br. VIII., p. 72. Nov. XVI., p. 47. Pet. VI., p. 54.

This movement belongs to the shorter set of *Clavierübung* preludes. (See note to preceding settings.) It is difficult to see any connection between this piece and the Chorale on the Ten

Commandments, apart from the playful deviation of the subject of this little fugue from the first line of the chorale, and the fact that this subject is stated ten times. Twice the subject is inverted. The pedal may enter for the subject in the last four bars. The piece has a strange jig-like feeling.

DURCH ADAMS FALL IST GANZ VERDERBT (I.)
(When Adam fell, the frame entire
Of nature was infected)

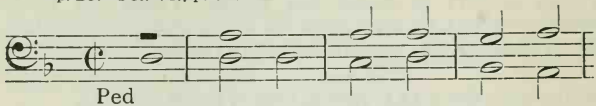
BG. XXV., p. 53. Aug. VIII., p. 986. Br. VII., p. 20. Nov. XVIII., p. 28. Pet. V., p. 15.

This penitential hymn, written by Spengler, was published in Luther's and Walther's Hymn-book in 1524. The tune, the *Pavier Tone*, is said to have been sung at the Battle of Pavia in 1525. In the organ movement, Bach extends the sixth and last lines to eight feet. It is one of the movements in the Penitence section of the *Little Organ Book*. Bach depicts the opening line, "When Adam fell," by a remarkable *basso ostinato*, consisting of a series of extraordinary plunges. The close in A major seems to have reference to the lines:

But God's free grace
Hath saved our race.

Bach uses the tune also in the cantata No. 18, *Gleich wie der Regen*, for Sexagesima Sunday, and in *Ich glaube, lieber Herr* (109) for Twenty-first Sunday after Trinity. Both Busoni (Breitkopf) and Rummel (Augener) have arranged this prelude for piano solo. It is interesting to compare this setting of the chorale with that by his son, Wilhelm Friedemann, given in Straube's *Choralvorspiele alter Meister* (Peter's Edition).

DURCH ADAMS FALL IST GANZ VERDERBT (II.)

BG. XL., p. 23. Aug. IX., p. 1132. Br. VIII., p. 74. Nov. XVIII., p. 28. Pet. VI., p. 56.

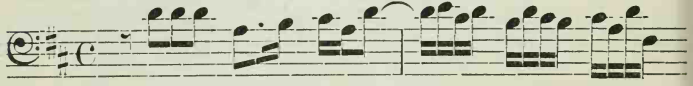


This fugue is amongst the miscellaneous movements and is evidently an early work. It goes through the tune, line by line, in the manner of the early Italian motets and madrigals. There is no pictorial element of the order of Bach's classical treatment of motives. Busoni has arranged this setting also for pianoforte solo (Breitkopf).

EIN' FESTE BURG IST UNSER GOTT

(A sure stronghold our God is He)

BG. XL., p. 57. Aug. VII., p. 926. Br. VIII., p. 76. Nov. XVIII., p. 30. Pet. VI., p. 58.



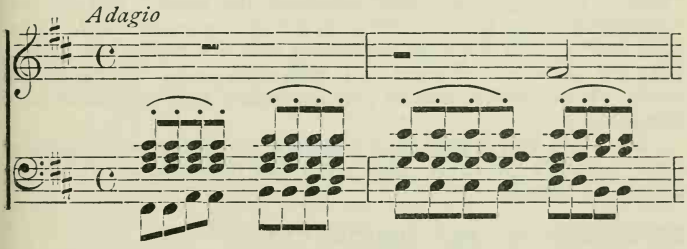
The hymn is a free translation of *Psalm 46* by Luther, who adapted the tune from the *Roman Gradual.* This, the greatest of all Luther's hymns, was sung over his grave in 1546, when he was buried at Wittenberg in the Schloss Kirche, on the door of which, twenty-nine years before, he had nailed his "Ninety-nine Theses against Indulgences." Bach used the tune also in the cantata of this name for the Reformation Festival (1730). How triumphantly he brings out on the pedals the two lines of the second stanza :—

Jesus Christ is He
Of Sabaoth Lord!

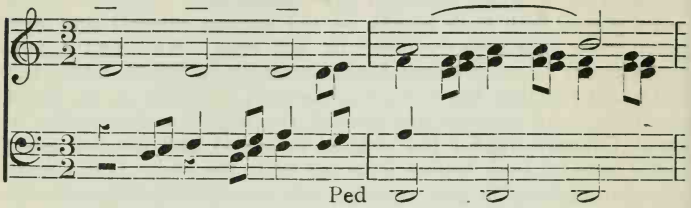
He played this piece at the opening of the newly-renovated organ which he had superintended at Mühlhausen. From the marked copy which his pupil, Walther, brought away from Bach's recital there, it is easy to reconstruct Bach's registration, which can be tested by consulting the specification of the Mühlhausen organ (given on page 229 in No. 16 of *The Organ*). This piece is wholly in the spirit of the virtuoso which Bach undoubtedly was. He opened with the L.H. on a strong combination on the first

manual (Hauptwerk), with the 16ft. fagotto drawn. The R.H. entered in bar 3 (or 4) on the second manual (Rückpositiv) with a combination which included the sesquialtera. Bars 20 to 24 were played with both hands on the second manual and soft pedal stops, including the new 32ft. sub-bass. He would doubtless go back to the first and second manuals in bar 24, letting the full pedal proclaim the chorale in the bass. At bar 35, he would go to the third manual (Brustwerk), the right hand returning to great (Hauptwerk) for the chorale in bar 41 and the full great being used for both hands from bar 48 to the end. It is a most stimulating thing to play through, this wonderful piece, with the Mühlhausen specification before one on the organ desk. A setting of this tune by Buxtehude (1637-1707) may be found in Vol. II. of the complete edition of his works (Breitkopf, 1888).

ERBARM' DICH MEIN, O HERRE GOTT
(O God, be merciful to me)

BG. XL., p. 60. Aug. IX., p. 1116. Br. VIII., p. 80. Nov. XVIII., p. 35.

The hymn is a translation of *Psalm 51*. The tune was probably composed by Walther. This is the only movement in all Bach's music in which we find such an accompaniment: it is of an order found in Böhm's *Vater unser* and in the treatment of the chorale *Aus tiefer Noth* in Kuhnau's first *Bible Sonata* for clavier,—a work which Bach almost certainly knew as a youth of seventeen. The piece probably belongs to the Lüneburg period. It is not given in the Peter's Edition. This prelude has been arranged for pianoforte by A. M. Henderson (Bayley & Ferguson).

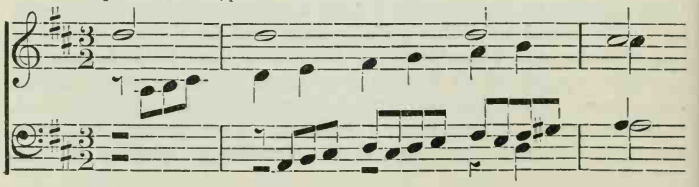
ERSCHIENEN IST DER HERRLICHE TAG

BG. XXV., p. 45. Aug. VIII., p. 1038. Br. VII., p. 21. Nov. XV., p. 91. Pet. V., p. 17.

Both the words and the tune are by Nikolaus Hermann, and were published by him in 1560. This organ piece occurs in the Easter Section of the *Little Organ Book*. Bach uses the tune also in cantata 67, *Halt' im Gedächtness Jesum Christ (Hold in remembrance Jesus Christ)* for the First Sunday after Easter, and in *So du mit deinem Munde* (145) for Easter Tuesday. The rhythmic figures used are those associated with great joy, as in the *B minor Mass* at the words "And I believe in the resurrection of the dead," and in the Christmas organ prelude *Der Tag, der ist sehr freudenreich*. The tune is treated in canon at the octave between treble and pedal. Play the piece on the great full flues with pedal full flues and reeds. It is possible also to play the treble part on a solo stop throughout.

Dr. Ethel Smyth published a prelude on this chorale melody with Novello's in 1913. She gives the theme to a 4ft. trumpet on the pedals.

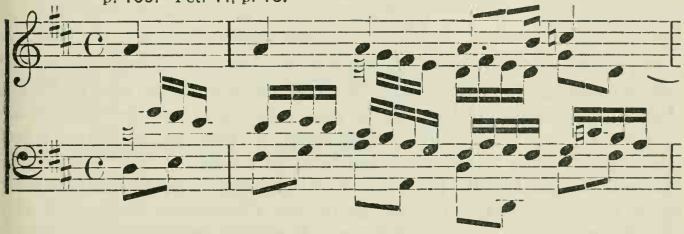
ERSTANDEN IST DER HEIL'GE CHRIST

(Christ our Lord is risen to-day, Hallelujah)

BG. XXV., p. 44. Aug. VIII., p. 981. Br. VII., p. 22. Nov. XV., p. 89. Pet. V., p. 16.

An Easter Day chorale dealing with the meeting of the Women at the Sepulchre. The words are a translation of the Easter carol *Surrexit Christus hodie*, which dates from the fourteenth century. The tune is found in Weisse's German hymn-book published in 1531. This prelude occurs in the Easter section of the *Little Organ Book*. Note the bold intervals in the pedals, the upward rush of the parts in the opening bars, and the animated quaver "joy-figures." Compare the Christmas prelude *Puer natus*, where the pedal performs the obeisances of the Wise Men, while the quaver passages depict the general gladness. The prelude takes the tune straight through without interludes.

ES IST DAS HEIL UNS KOMMEN HER

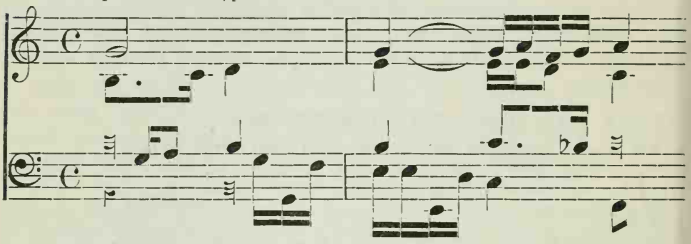
(Our whole salvation doth depend on God's free grace)

BG. XXV., p. 54. Aug. VIII., p. 1006. Br. VII., p. 23. Nov. XV., p. 109. Pet. V., p. 18.

Words by Paul Speratus; the anonymous tune was an old Easter carol. Both words and tune were published in the first Lutheran hymn-book (1524). Bach uses the tune also in five cantatas: No. 9 of this name (Sixth Sunday after Trinity); 86, *Wahrlich ich sage euch* (Rogation; Fifth Sunday after Trinity); 117, *Sei Lob und Ehr' dem höchsten Gut* (Hymn of Thanksgiving); 155, *Mein Gott, wie lang', ach lange* (Second Sunday after Epiphany); 186, *Aergre dich, O Seele, nicht* (Seventh Sunday after Trinity). Though the organ prelude is the last of the Penitential section of the *Little Organ Book*, Bach uses the first line of the hymn as his justification for a joyful setting. He seems to have had a definite programme for this penitential group of hymns, which was to work from despair (*Aus tiefer Noth*), through contrition and hope to heartening comfort. The pedal part should be *mezzo-staccato* throughout, and the ending of the lines clearly

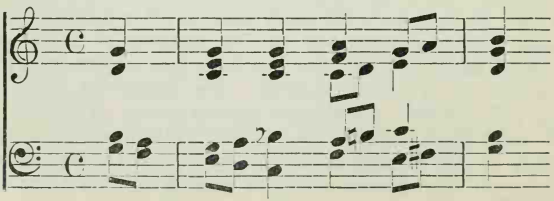
shown. This piece has been arranged for pianoforte solo by A. M. Henderson (Bayley & Ferguson). Another setting of this tune by Buxtehude (1637-1707) may be found in Vol. II. of the complete collection of his works (Breitkopf, 1888).

GELOBET SEIST DU, JESU CHRIST (I.)

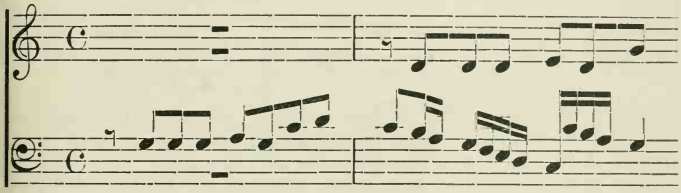
(Now blessed be Thou, O Christ Jesus)

BG. XXV., p. 7. Aug. VIII., p. 1027. Br. VII., p. 24. Nov. XV. p. 15. Pet. V., p. 19.

Words and tune are derived from the Christmas sequence, *Grates nunc omnes reddamus*. Walther simplified it for Luther's hymn, published 1524. Bach uses the tune in the *Christmas Oratorio* (Nos. 7, 28), in the cantata of this name (No. 91 for Christmas Day) and in the cantata 64, *Sehet, Welch' eine Liebe hat uns* (Feast of St. John the Evangelist). The prelude, which is a straightforward setting, is in the Christmas section of the *Little Organ Book*. The rhythmic figure of restrained adoration is found also in *Alle Menschen müssen sterben*, in *Herr Christ, der ein'ge Gottes Sohn*, and others. The tune was also set by Buxtehude (see his complete works, Vol. II.; Breitkopf, 1888).

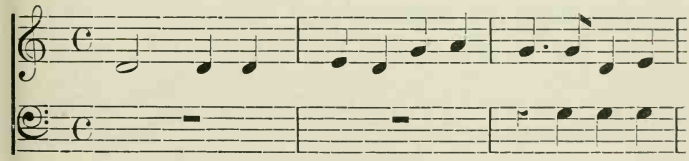
GELOBET SEIST DU, JESU CHRIST (II.)

BG. XL., p. 62. Aug. VIII., p. 1073. Br. VIII., p. 81. Nov. XVIII. p. 37. Pet. V., p. 102.

A strongly harmonised organ accompaniment of the tune, with those curious *roulades* in between the lines, found also in *Herr Jesu Christ, dich zu uns wend* (Aug. IX., p. 1113). These must be made very expressive and may be compared with the recitative parts in the *D minor* and other sonatas of Beethoven. A variant of this setting appears in Augener, Vol. X., p. 1414.

GELOBET SEIST DU, JESU CHRIST (III.)

BG. XL., p. 14. Br. VIII., p. 82. Nov. XVIII., p. 38. Pet. V., p. 20.

A fughetta on the first line of the tune. This is not in the Augener edition, which however contains another harmonic setting (Vol. X., p. 1414) with roulades for interludes in the style of this piece.

GELOBET SEIST DU, JESU CHRIST (IV.)

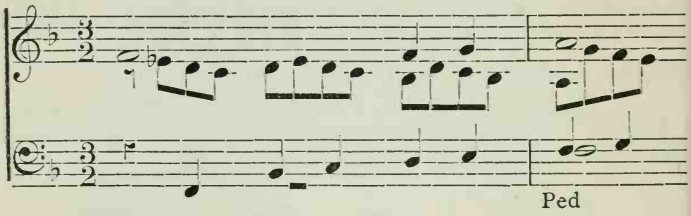
BG. XL., p. 63. Aug. IX., p. 1152. Br. VIII., p. 83. Nov. XVIII., p. 39. Pet. VI., p. 61.

The treatment is very formal, in the Bohm manner. Griepenkerl printed the piece in 1847, from a copy "written by Cantor Kegel."

GOTT DER VATER, WOH'N UNS BEI

Aug. VII., p. 946. Pet. VI., p. 62.

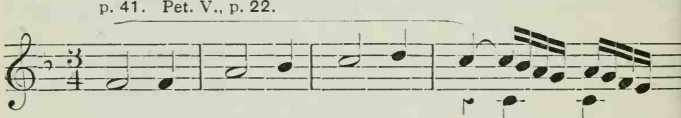
This composition, erroneously ascribed to Bach, is by Johann Walther (1496-1570). The same remark probably applies to *Ich hab' mein* (Peters, VI., p. 74).

GOTTES SOHN IST KOMMEN (I.)
(The Son of God is come)

BG. XXV., p. 4. Aug. VIII., p. 988. Br. VII., p. 24. Nov. XV., p. 5. Pet. V., p. 20.

Bach uses the titles of two hymns: *Gottes Sohn* and *Gott, durch deine Güte*. The tune belonged originally to neither, being that of the Latin hymn, *Ave ierarchia celestis et pia*. This prelude occurs in the Advent section of the *Little Organ Book*. Dr. Terry thinks that Bach had the first verse (about Redemption) chiefly in mind. The chorale-tune is in canon at the octave, between the treble and the pedals. The L.H. has many fine scale passages, suggestive of bells. The pedal part rises to the high F, showing a pedal board of fairly complete compass. Bach's own directions are: Manuale, Principal 8 Fuss; Pedale, Trompete 8 Füss. This registration might also be applied to *In dulci jubilo* (*q.v.*).

GOTTES SOHN IST KOMMEN (II.)

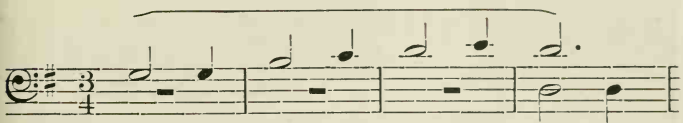
BG. XL., p. 21. Aug. VIII., p. 1072. Br. VIII., p. 85. Nov. XVIII., p. 41. Pet. V., p. 22.



This fughetta occurs amongst the separate preludes. The first line only of the tune is taken.

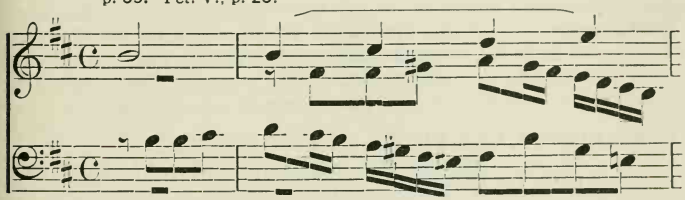
GOTTES SOHN IST KOMMEN (III.)

B.G. XL., p. 65. Aug. IX., p. 1140. Br. VII., p. 86. Nov. XVIII. p. 42. Pet. VI., p. 64.

This is the earliest form of the Bach chorale-prelude,—contrapuntal, without a fixed pictorial motive or even interludes. The only other example is the *Vater unser*, No. IV. (*q.v.*). A few

introductory bars are formed from the first line of the tune, the pedal part being free. The piece was probably composed at Weimar, about the same time as the *Vater unser*.

HELFT MIR GOTT'S GÜTE PREISEN
(Help me, God, to sing Thy praises)

BG. XXV. p. 18. Aug. VIII., p. 1004. Br. VII., p. 26. Nov. XV., p. 39. Pet. V., p. 23.

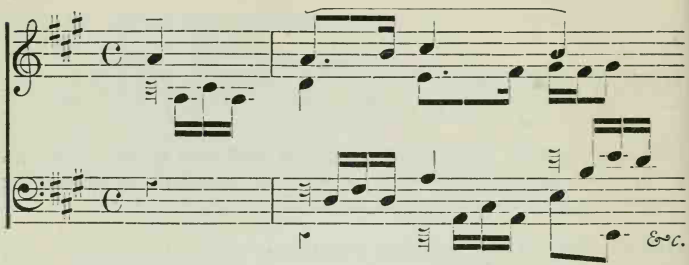


Hymn by Paul Eber (1511-69); tune probably by Wolfgang Figulus of Meissen, published 1575. Bach uses the tune also in cantata 28, *Gottlob! nun geht das Sahr zu Ende* (Sunday after Christmas). This organ prelude is the first of the New Year section in the *Little Organ Book*. Sweitzer considers that the emphasis on the first four notes of the *cantus* was only adopted by Bach when he wanted to emphasize the associated words of the hymn. Compare the prelude *Dies sind die heil'gen zehn Gebot'*. The counterpoints are formed from the first four notes of the tune.

HERR CHRIST, DER EIN'GE GOTTES-SOHN (I.)
(O Christ, the only Son of God); *or*
HERR GOTT, NUN SEI GEPREISET
(O God in heaven, we praise Thee now)

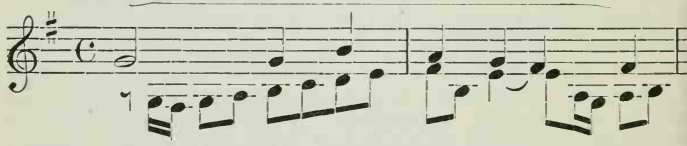
BG. XXV., p. 24. Aug. VIII., p. 996. Br. VII., p. 27. Nov. XV., p. 9. Pet. V., p. 24.

Elizabeth Cruciger's Christmas hymn, *Herr Christ*, was published with the tune in Walther's hymn book (1524). The tune was probably adapted by Walther from the secular melody *Ich*



hört ein Fräulein klagen (*I heard a maiden weeping*). This organ piece is from the Advent section of the *Little Organ Book*. The joyous four-note figure, on which the counterpoint is built, typifies the adoration of the God-child, to whose birth our thoughts are turned in the Advent season. Such joy rhythms are found even in the early partita, *O Gott, du frommer Gott*. See also *Gelobet seist*, *Alle Mensch* and *Vater unser*.

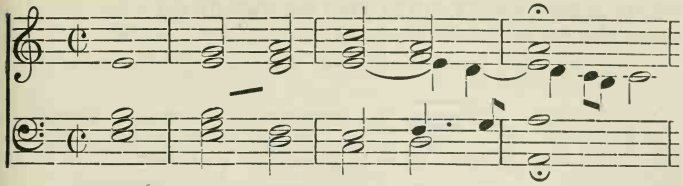
HERR CHRIST, DER EIN'GE GOTTES-SOHN (II.)

BG. XL., p. 15. Aug. VIII., p. 1094. Br. VIII., p. 87. Nov. XVIII., p. 43. Pet. V., p. 25.

(See preceding.) This, one of the separate preludes, is a fughetta in which the first line of the tune is used for the first ten bars, when the second line is then taken for a fugato subject.

HERR GOTT, DICH LOBEN WIR

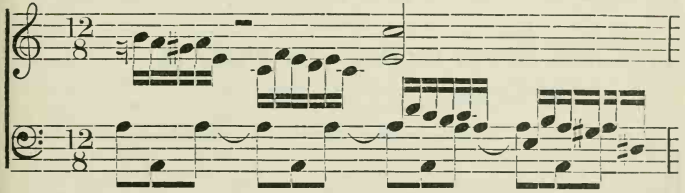
(We praise Thee, O God)

BG. XL., p. 66. Aug. IX., p. 1154. Br. VIII., p. 88. Nov. XVIII., p. 44. Pet. VI., p. 65.

Luther's metrical version of the *Te deum laudamas* was first published in Klug's hymn-book (1535). The tune is a simplified form of the Latin plainsong. It is not clear why this straightforward harmonisation should be included in the chorale-preludes at all; yet all editions contain it. The piece is a complete accompaniment (*per omnes versus*, as Bach puts it) of the chorale for

congregational singing, the verses being carefully shown. The *Cantus* is in the highest part throughout. The accompanying harmonies and counterpoints are exceedingly picturesque. One passage has to be played through *six times*. A modulation to the bright key of E major takes place at "Thou sittest at the right hand of God." At the verse "We therefore pray Thee," an intense chromatic treatment is introduced, and a "joy-motive" is used at "Day by day, we magnify Thee." The whole piece is a little compendium of Bach's descriptive methods. A four-part setting is to be found in the *Choralgesänge* (Peters, No. 133).

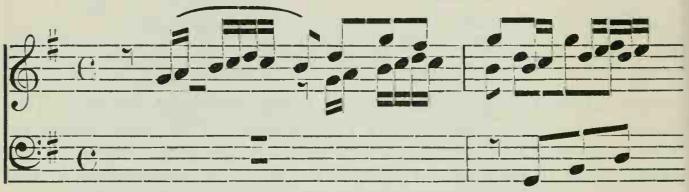
HERR GOTT, NUN SCHLEUSS DEN HIMMEL AUF

(Lord God, now open wide Thy heaven)

BG. XXV., p. 26. Aug. VIII., p. 1030. Br. VII., p. 28. Nov. XV., p. 53. Pet. V., p. 26.

Hymn by Tobias Kiel (1584-1626); tune by Johann Michael Altenburg (died 1640), teacher, pastor and choirmaster of Erfurt. The prelude represents the Feast of the Purification section in the *Little Organ Book*. The curiously syncopated pedal depicts the faltering footsteps of the aged Simeon (third stanza),—an old man with weary steps approaching the gates of Eternity. Bach's addition of a fifth voice accords with the history of the tune, which was in five parts throughout in Altenburg's original setting. Busoni arranged this prelude for piano (Breitkopf).

HERR JESU CHRIST, DICH ZU UNS WEND' (I.)

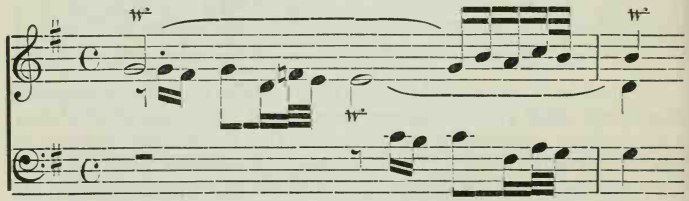
(Lord Jesu Christ, reveal Thy face)

BG. XXV., p. 98. Aug. VI., 835. Br. VIII., p. 96. Nov. XVII., p. 26. Pet. VI., p. 70.

This jubilant trio, attuned to the third stanza

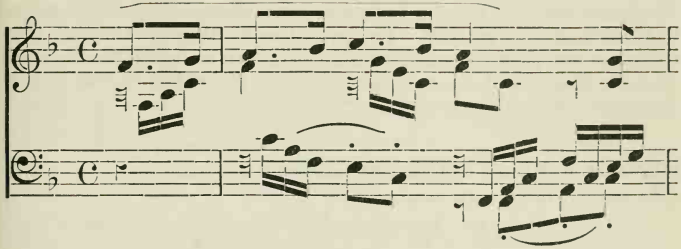
> Till we with angels join to sing,
> Eternal praise, to Thee our King;
> Till we behold Thy face most bright
> In joy and everlasting light,

is one of the most extended of all Bach's trios. It is woven out of the first few notes of the *Cantus* and developed at considerable length before the complete melody enters on the pedals. Spitta calls this the Pachelbel method. For a similar treatment, see *Allein Gott*, No. IX. in G major, 3-2 time (page 30).

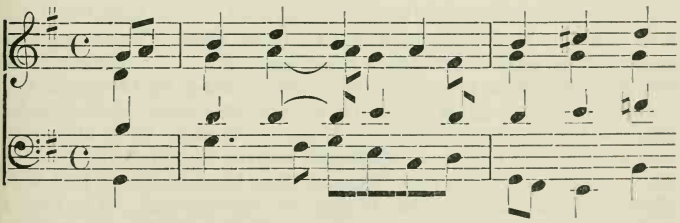
HERR JESU CHRIST, DICH ZU UNS WEND' (II.)

BG. XXV., p. 48. Aug. VIII., p. 1039. Br. VIII., p. 94. Nov. XV., p. 99. Pet. V., p. 28.

The hymn is attributed to William II., Duke of Saxe-Weimar; the tune is anonymous. Both were in general use in Saxony in Bach's time. The prelude is from the *Little Organ Book*.

HERR JESU CHRIST, DICH ZU UNS WEND' (III.)

BG. XL., p. 30. Aug. VII., p. 979. Br. VII., p. 30. Nov. XVIII., p. 50.

This contemplative piece, which does not appear in Peter's Edition, is one of the miscellaneous preludes. Dr. Sanford Terry connects the undulating melodic treatment with the words of the second stanza, "Lord, lead us in Thy holy ways." The hustling diminution of the first three beats of the chorale in the pedal entry is curious.

HERR JESU CHRIST, DICH ZU UNS WEND' (IV.)

BG. XL., p. 72. Aug. IX., p. 1113. Br. VIII., p. 100. Nov. XVIII. p. 52. Not in Peters.

Parry thinks that the tunes harmonised by Bach in this style were written for "some insufficiently discreet or experienced performer,"—probably for a pupil. Dr. Terry holds that the movement was inspired by the fourth stanza:—

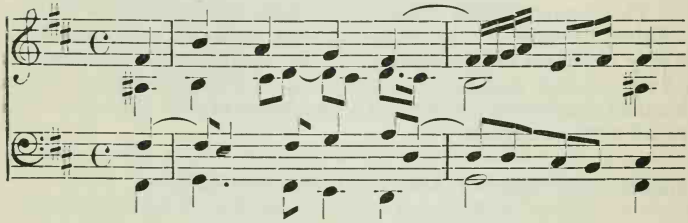
> Be honour, praise and glory given
> By all on earth and all in heaven.

It contains the curious roulades (this time simpler and more paltry) found also in: *Gelobet seist du, Jesu Christ; Lobt Gott, ihr*

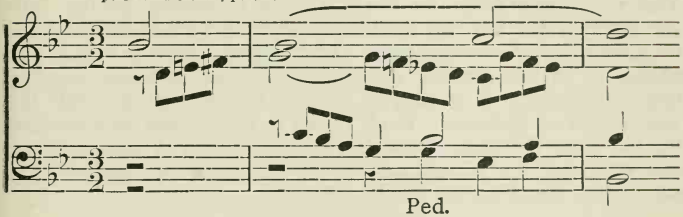
Christen allzugleich; and elsewhere. If it were these methods which the Arnstadt consistory complained of in its famous Memorandum on Bach's return from Lübeck, they would seem to have had good reason. Every callow youth goes through this vainglorious period: one does not expect to find the great Bach there. There is also another setting of *Herr Jesu Christ* in the Augener Edition, p. 1360.

HERZLICH THUT MICH VERLANGEN

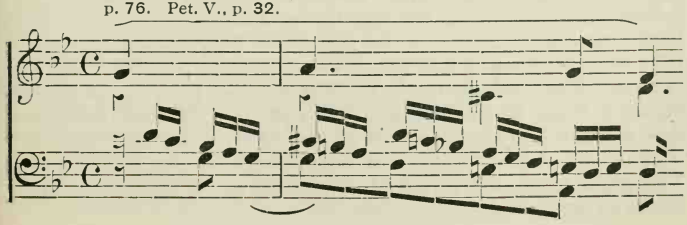
(My heart is filled with longing)

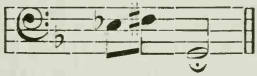
BG. XL., p. 73. Aug. VIII., p. 1023. Br. VIII., p. 100. Nov. XVIII., p. 53. Pet. V., p. 30.

Funeral hymn by C. Kroll (1563-1650). The tune by Hans Leo Hassler was first printed with it in 1605. The composer had set it in 1601 to a secular song, *Mein G'müt ist mir virwirret von einer Jungfrau zart.* It is also widely sung to Gerhardt's *O Haupt voll Blut and Wunden* (1656). It has been further familiarised by its use in Bach's *St. Matthew Passion.* Bach also uses the tune in the *Christmas Oratorio*, and in cantatas 153 (*Schau' lieber Gott, wie meine Feind* (Sunday after Circumcision), and 161, *Komm, du süsse Todesstunde* (Feast of Purification). The organ prelude is inspired by the word *verlangen* (longing). A certain wistful feeling pervades the whole prelude: the short phrases seem like sighs of gentle aspiration. The piece belongs to Bach's Weimar period. The pedal motive accompanying the third line refers to the "woes around me thronging," and those in lines five to seven to the "hasting to gladness everlasting." A. M. Henderson has arranged this prelude as a piano solo (Bayley & Ferguson), and Fritz Bennicke Hart has transcribed it for violin and piano (Boosey: 1925).

HEUT' TRIUMPHIRET GOTTES SOHN
(To-day, God's only gotten Son
Arose from death and triumph won,
Alleluya)

BG. XXV., p. 46. Aug. VIII., p. 983. Br. VII., p. 31. Nov. XV., p. 94. Pet. V., p. 30.

Hymn first appeared in the *Kinderspiegel* (1591) of Caspar Stolshagius, a Lutheran pastor of Iglau, Moravia. Tune by B. Gesius, cantor at Frankfort-on-Oder (1601). The piece is the last of the Easter preludes in the *Little Organ Book* (No. 32). It is full of "joy" motives, very closely woven. Sweitzer thinks the pedal subject almost ferocious in its manner of depicting the risen Christ spurning his foes, as though he were treading the wine-press: "Death must die, by Jesus smitten hip and thigh." A similar treatment is seen in the aria, *'Tis he who all alone hath trodden the wine-press*, and in the Ascension Day cantata, *Gott fahren auf* (1735), where we again encounter a haughty stamping movement in the bass. A less dramatic treatment of the pedal figure would be to add a carillon stop, as in *In der ist Freude*.

HILF GOTT, DASS MIR'S GELINGE
(Help, God, the Maker of all things)

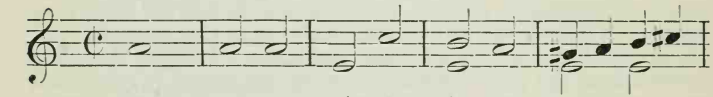
BG. XXV., p. 36. Aug. VIII., p. 1045. Br. VII., p. 32. Nov. XV., p. 76. Pet. V., p. 32.

Passion hymn or *ballato* by Heinrich Müller. The initial letters of its thirteen stanzas (in German) spell his own name, Heinrich Müler, and the last two lines repeat his name and state that the hymn was written by him in prison. The anonymous tune appeared in late sixteenth century hymn-books. The two upper parts (in the R.H.) are in canon at the fifth throughout; the L.H. (on another manual) has a continuous triplet movement of semiquavers; and the pedal part is free. The character of the prelude seems incongruous with the mood of the hymn, which is a prayer to God for succour through the Atonement on Calvary. Bach seems to have been side-tracked by the word "frohlich" into a running stream of semiquavers. He emended the penultimate low F sharp on the pedals himself. The Mendelssohn autograph has



See Spitta, Vol. I., p. 651, English edition.

ICH HAB' MEIN SACH' GOTT HEIMGESTELLT (I.)
(My cause is God's, and I am still)

BG. XL., p. 26. Aug. IX., p. 1108. Br. VIII., p. 102. Nov. XVIII., p. 54. Pet. VI., p. 74.



Hymn by Johannes Leon (died 1597). The tune is derived from a 4-part setting of a secular song, *Ich weiss mir ein Röslein hübsch und fein*, published by Johann Rhau in 1589. Both the tenor and the descant of this tune were used for hymn-tunes. Bach here adopts the tenor melody. He uses the tune in the accompaniment of cantata 106, *Gottes Zeit is die allerbeste Zeit* (*God's time is the best*), and in the *Actus Tragicus*, composed in 1711 for the funeral of Grossgebawr, rector of the Weimar School. The prelude treats each of the five lines of the cantus fugally; there is no pictorial description. Sweitzer considers this piece is the composition of Walther. See also *Gott der Vater wohn' uns bei.* The *alla breve* writing is not like Bach's. The piece is on the Böhm plan, and grows in colour and liveliness as it proceeds.

ICH HAB' MEIN SACH' GOTT HEIMGESTELLT (II.)

BG. XL., p.30. Aug.VIII., p.1101. Br.VIII., p.106. Nov. XVIII., p. 58.

A plain four-part harmonisation. (See also *Choral-Gesänge* in the Peter's Edition.)

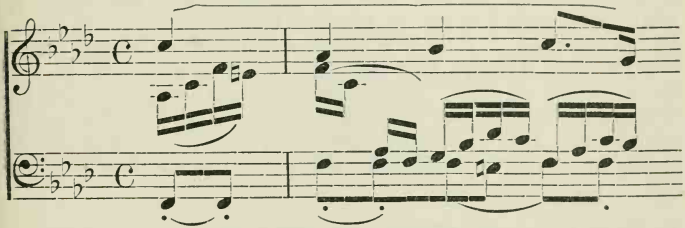
ICH HAB' MEIN SACH' GOTT HEIMGESTELLT (III.)

Aug. VIII., p. 1115.

A plain four-part harmonisation.

ICH RUF' ZU DIR, HERR JESU CHRIST

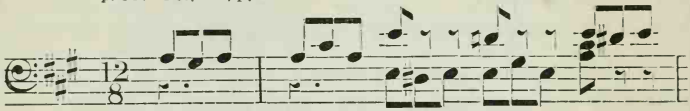
(I cry to Thee, Lord Jesus Christ)

BG. XXV., p. 55. Aug. VIII., p. 1042. Br. VII., p. 34. Nov. XV., p. 3. Pet. V., p. 33.

Hymn by Johannes Agricola. The tune is anonymous and was published in Klug's hymn-book (1535). The prelude is the only number in the Christian Life and Experience section of the *Little Organ Book*. Bach uses the tune again in cantatas 177, *Ich ruf' zu dir, Herr Jesu Christ* (Fourth Sunday after Trinity), and No. 185, *Barmherziges Herze der ewigen Liebe* (Fourth Sunday after Trinity). The mood of the prelude seems to be that of the beseeching appeal conveyed in the first stanza. The pedal pursues a firm confident course. Dr. Terry compares it with "the steady crotchet procession in the pedals of the *Credo in unum Deum* of the *B minor Mass*, where the bass symbolises the unshakeable solidarity of the church's faith." It is part of the universality of Bach's music that it will nearly always stand different renderings equally well. Played on a soft solo stop (oboe) for the chorale, a quiet flute for the semiquavers, a soft 16ft. and 8ft. in the pedals, and at a tempo about 104 to quaver, a delicious sense of mysticism pervades the piece.

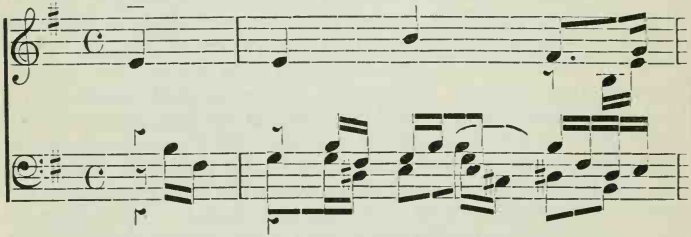
Busoni has arranged it for piano solo (Breitkopf); A. M. Henderson also (Bayley & Ferguson). Another setting may be seen in Buxtehude's complete organ works, Vol. II. (Breitkopf, 1888).

IN DICH HAB' ICH GEHOFFET, HERR (I.)

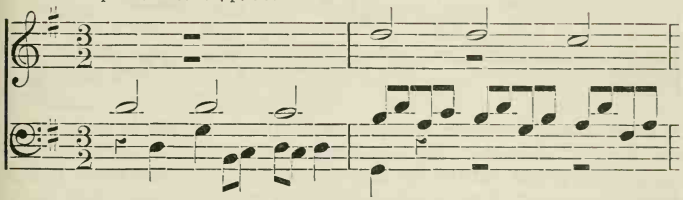
(In Thee, Lord, have I put my trust)

BG. XL., p. 36. Aug. VIII., p. 1095. Br. VIII., p. 107. Nov. XVIII., p. 59. Pet. VI., p. 94.

Hymn by Adam Reissner, based on *Psalm 31*, first published 1533. The tune, by Seth Calvisius, one of Bach's predecessors at St. Thomas's, Leipzig, was first published with this hymn in 1581. Bach uses it in the *St. Matthew Passion*, *Christmas Oratorio*, and in cantatas 52, *Falsche Welt, dir trau ich nicht* (Twenty-Third Sunday after Trinity), and 106, *Gottes Zeit ist die allerbesten Zeit (God's time is the best)*. The prelude does not seem to go beyond the meaning of the first line of the hymn for its mood of happy confidence. It is a sprightly fughetta in 12-8 time. The theme of the pedal entry (five bars from the end) has no close relationship to the chorale-tune.

IN DICH HAB' ICH GEHOFFET, HERR (II.)

BG. XXV., p. 56. Aug. VIII., p. 982. Br. VII., p. 36. Nov. XV., p. 113. Pet. V., p. 35.

(See above.) Bach describes his tune as "alio modo,"—i.e., another setting. This tune had certain Easter associations with *Erstanden ist uns Jesus Christ*. Dr. Terry thinks that these associations throw light on Bach's prelude, which occurs in the Time of Trouble section of the *Little Organ Book* (No. 40). Sprightly little "joy" motives are used to accompany a straightforward statement of the tune.

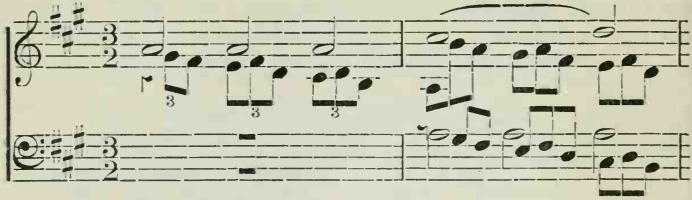
IN DIR IST FREUDE
(In Thee is gladness)

BG. XXV., p. 20. Aug. VIII., p. 971. Br. VII., p. 37. Nov. XV., p. 45. Pet. V., p. 36.

Hymn first found in J. Lindemann's collection *Amorum Filii Dei decades duæ (Little Christmas Songs)* in 1598. Tune by Giovanni Gastoldi (*c.* 1556-1622), choirmaster of Milan Cathedral. It was fitted to Lindemann's hymn about 1663. Three of Gastoldi's dance tunes passed into hymn form. This organ prelude occurs in the New Year section of the *Little Organ Book* (No. 17). It is a free treatment in the Böhm manner and throbs with joy, the *basso ostinato* being particularly animated and suggestive of bells (*cf. Heut triumphiret Gottes Sohn).* The trills in the last eight bars are suggested by the Alleluia of the text. On account of its general design and brilliant treatment, Spitta thinks it is the earliest piece written in the *Little Organ Book*. The *cantus* is treated in a very fragmentary manner,—bars 1-38 being founded on the first line; the fifth line appears at bar 40 and the last five notes of the piece are the same as in the chorale.

The prelude has been arranged by both Busoni (Breitkopf) and Walter Rummel (Augener).

IN DULCI JUBILO (I.)
(Now let us sing with mirth and joy)

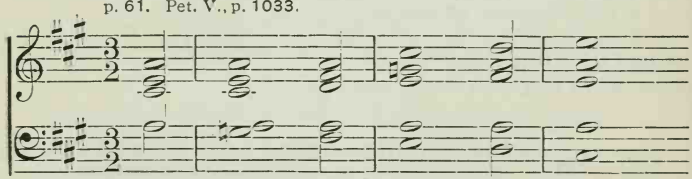
BG. XXV., p. 12. Aug. VIII., p. 977. Br. VII., p. 40. Nov. XV., p. 26. Pet. V., p. 38.

The hymn, a mixture of German and Latin, dates from early in the fifteenth century. The tune, probably equally ancient, was first published in Klug's collection of *Spiritual Songs* (1535). As a Christmas carol, the tune is well known in English and American churches. The organ prelude, from the Christmas Section of the *Little Organ Book* (No. 10) is a canon between

the treble and the bass, ornamented with counterpoints founded on Bach's characteristic "joy" motives. In the original manuscript, the pedal part is marked 8ft. and rises in one place to the high F sharp. The Cöthen pedal organ possessed this note. Spitta thinks that at Weimar Bach used the 4ft. pedal cornet (reed) and played an octave lower. If so played, the pedal may be coupled to the great clarion 4ft. with no pedal stops. This prelude raises the whole question of Bach's registration. The Novello edition (XV., p. 26) prints the pedal part an octave lower. Bach certainly used no 16ft. stop on the pedals. In a similar movement, *Gottes Sohn ist kommen* (*q.v.*), where the pedal rises to F natural, Bach's own direction is *ped. tromp. 8ft.* Bach's notation is peculiar. He writes triplets of *quavers* against the minims. The use of combined twos and threes in bars 4, 8, &c., is remarkable; so, too, is the effect of the cadence. Buxtehude had already set this tune in a different style (see his complete works, Vol. II., Breitkopf).

IN DULCI JUBILO (II.)

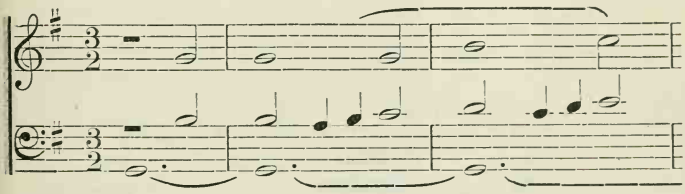
(Good Christian men rejoice)

BG. XL., p. 74. Aug. IX., p. 1137. Br. VIII., p. 109. Nov. XVIII., p. 61. Pet. V., p. 1033.



Bach always "lets himself go" with the Christmas hymns. Spitta writes: "The first lines are brought out in majestic five-part harmony below the notes of the melody; but from the third line the flood of ornate imagery can no longer be held

back. It spreads out under cover of the upper part, becomes visible during the pauses between the sections, sometimes makes its way to the highest part, overspreading the melody for a time, then (hurried into triplets) it surges again from the depths with added force and returns to calm only in the penultimate line, where the master restores the serenity which ruled at the beginning and finally builds up a 7-part harmony over the tonic pedal. As we contemplate such a piece as this, some dim idea steals over us of the form it must have assumed under Bach's fingers, when, wrapt in the ecstasy of religious inspiration, he called up visions of celestial palaces, appearing and vanishing in an instant, the sublime and visionary shrine of these sacred voices and pious melodies." There are Buxtehudian touches in bars 31 to 38. The pedal part is variously interpreted: Naumann (Breitkopf) gives it some of the "joy" figures, as well as the broader bass.

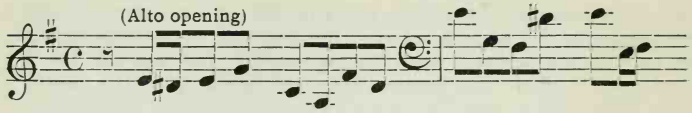
IN DULCI JUBILO (III.)

This was published for the first time, by Straube, in his *Alte Meister* collection (Peters, 1904). It is a cheerful simple setting, mostly over tonic and dominant pedal-points, with a short canon in the bass. It is quite unlike any other organ work of Bach.

JESU, MEINE FREUDE (I.)

(Jesu, priceless treasure)

BG. XL., p. 38. Aug. VIII., p. 1081. Br. VIII., p. 3. Nov. XVIII., p. 64. Pet. VI., p. 78.

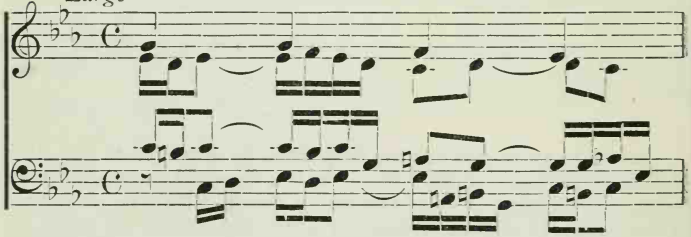
Hymn by Johann Franck (1618-1677), tune by Johann Crüger (1653). The first line tallies with the Russian folk-song *The Crane*, used by Tchaïkovsky in his *Fourth Symphony*. Bach has used at various times three different forms of the melody: he uses



it in the cantatas: 64, *Sehet, welch' eine Liebe has uns der Vater erzeiget* (Feast of St. John the Evangelist); 81, *Jesus schläft* (Fourth Sunday after Epiphany); and 87, *Bisher habt ihr nichts gebeten in meinen Namen* (Fifth Sunday after Easter: Rogation Sunday). This prelude is probably a youthful work. Some copies end the movement before the new 3-8 time section. The *cantus* should be played on the pedals. A setting of this tune by Johann Gottfried Walther (1684-1748) may be seen in Straube's *Choralvorspiele alter Meister* (Peter's Edition). Two of Walther's chorale-preludes are erroneously attributed to J. S. Bach in the sixth volume of the Peter's Edition.

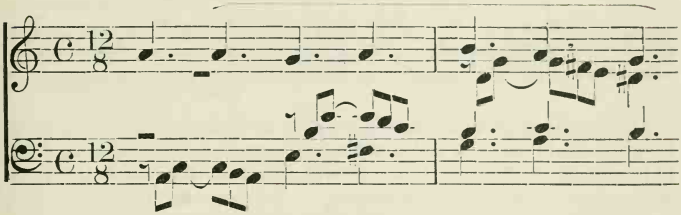
JESU, MEINE FREUDE (II.)

BG. XXV., p. 14. Aug. VIII., p. 969. Br VII., p. 35. Nov. XV. p. 31. Pet. V., p. 34.



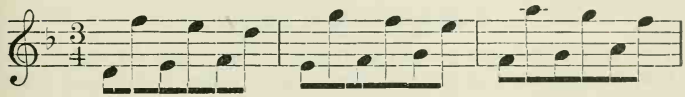
(See above.) From the Christmas section of the *Little Organ Book* (No. 12). Compare the rhythm with that in *Alle Menschen* and *Herr Christ, der ein'ge Gottes Sohn*. The motive of beatific peace and mystical adoration in the bass is here veiled, as it represents them in their deepest and most intimate form. The tempo *largo* is Bach's own marking; but it was considerably less slow than our *largo* is to-day. In only four cases is the tempo given in the whole of the pieces in the Bach Society edition; the Mendelssohn edition has none.

JESUS CHRISTUS, UNSER HEILAND, DER DEN TOD
(Jesus Christ, our Saviour true)

BG. XXV., p. 59. Aug. VIII., p. 970. Br. VIII., p. 36. Nov. XV. p. 81. Pet. V., p. 34.

Easter hymn by Martin Luther (1483-1546). The tune, which is anonymous, appeared in Klug's hymn-book in 1535. This short prelude occurs in the Easter section of the *Little Organ Book*. It is a straightforward setting founded on a confident jubilant motive.

JESUS CHRISTUS, UNSER HEILAND, DER VON UNS (I.)
(Christ Jesus, our Redeemer born)

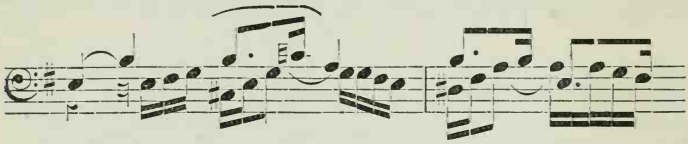
BG. III., p. 234. Aug. VIII., p. 876. Br. VIII., p. 116. Nov. XVI., p. 74. Pet. VI., p. 82.

C.F. in Pedals

Hymn translated by Martin Luther from the Eucharistic *Jesus Christus, nostra salus*, which is attributed to John Huss. The tune is attributed to Luther. Bach wrote four organ preludes on it. This trio-fantasia occurs amongst the Catechism chorales in the *Clavierübung*. The arresting "step" motive, on which the two manual parts are formed, shows Bach's confident and steadfast belief in the power of the Sacrament to forgive sin, particularly expressed in the line :

Have this faith and do not waver.

The chorale melody is given to the pedals.

JESUS CHRISTUS, UNSER HEILAND, DER VON UNS (II.)

BG. XXV., p. 136. Aug. VII., p. 900. Br. VIII., p. 122. Nov. XVII., p. 74. Pet. VI., p. 87.

From the *Eighteen Chorales*. This is distinctly a Communion hymn, as it is marked *sub Communione* (during the Communion). It is one of the two preludes in which Bach illustrates the lines of the hymn in proper sequence. In the first thirteen bars, he takes the word "Redeemer" from the first line:

Christ Jesus, our Redeemer born.

From bars 14 to 26, with the second phrase of the *cantus*, we have the scourging strokes of God's anger *(cf. Arioso, O gracious God*, No. 60; *St. Matthew Passion)*:

Who for us, did God's anger turn.

In bars 27 to 37, the chromatic scales picture suffering:

Through his sufferings sore and main.

Bar 37 contains some remarkable chords. At bar 38, the short demisemiquaver figure typifies the Resurrection:

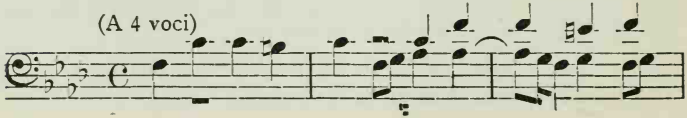
Did help us all out of Hell-pain.

The two upper parts may by taken on 8ft. and 4ft. stops, the L.H. running part on some characteristic string or bassoon tone, and the pedal on a soft 16ft. and 8ft. reed.

This prelude has been arranged for the piano by both Busoni and Rummel.

JESUS CHRISTUS, UNSER HEILAND, DER VON UNS (III.)

BG. III., p. 239. Aug. VIII., p. 1060. Br. VIII., p. 128. Nov. XVI. p. 80. Pet. VI., p. 92.

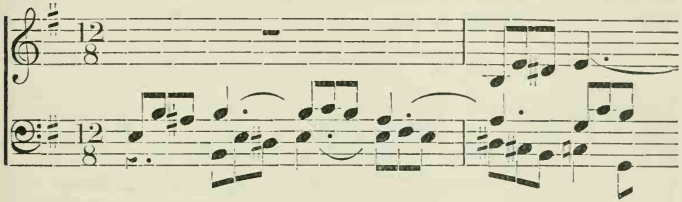


(See above.) The smaller setting from the Catechism hymns in the *Clavierübung*. It is founded on the first phrase of melody only. Its contemplative mood possibly comes from the lines:

If such faith thy heart possesses,
So the food thy soul will feed.

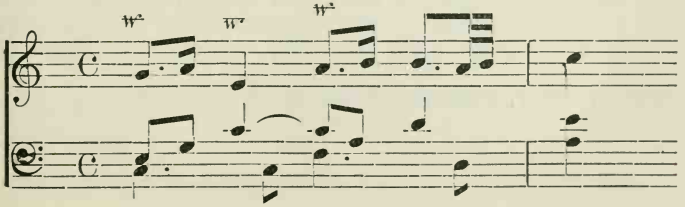
It is fugal in form. The tenor theme in augmentation, eleven bars from the end, may be given to a pedal solo 8ft. stop.

JESUS CHRISTUS, UNSER HEILAND, DER VON UNS (IV.)

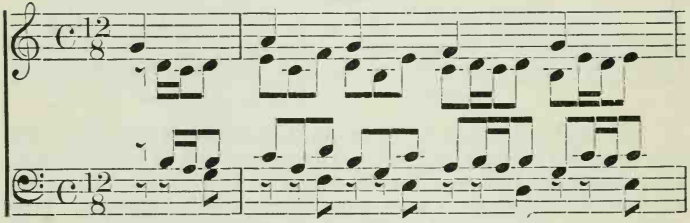
BG. XXV., p. 140. Aug. X., p. 1415. Br. VIII., p. 126. Nov. XVI p. 79. Pet. VI., p. 90.

Though an early work (probably at Weimar), it was one of the last preludes revised by Bach. The manuscript is by his son-in-law, Altnikol. It shows the influence of Buxtehude. The elaboration of the last nine bars emphasizes the "deliverance from Hell-pain." The pedal should have an 8ft. reed stop alone. The manuscript mark, *A lio modo*, merely means another setting. A *diminuendo* ending has a poetical effect.

JESU, MEINE ZUVERSICHT

(Jesus Christ, my sure defence)

BG. XL., p. 74. Aug. VIII., p. 1102. Br. VIII., p. 130. Nov. XVIII., p. 69. Pet. V., p. 103.

The Easter hymn, attributed to Luise Henriette, Electress of Brandenburg, was set to Crüger's tune (Berlin, 1653). Its adaptation to the hymn, *Christ whose glory fills the skies*, has made it very familiar to English singers. Bach uses the tune in cantata 145, *So du mit deinen Munde bekennest Jesum* (Easter). This prelude is from *Anna Magdalena's Book* (1722). It is a 3-part clavier piece to give practice in the *fioriture*, which, by the way, are not accurately printed in either the Novello or Peters editions. The piece sounds best as a trio, the lowest part being played by the pedals on 16ft. and 8ft. or 8ft. alone.

KOMM, GOTT, SCHÖPFER, HEILIGER GEIST (I.)
(Come, thou Holy Spirit, come)
(Long Version)
BG. XXV., p. 142. Aug. VI., p. 814. Br. IX., p. 2. Nov. XVII., p. 82. Pet. VII., p. 2.

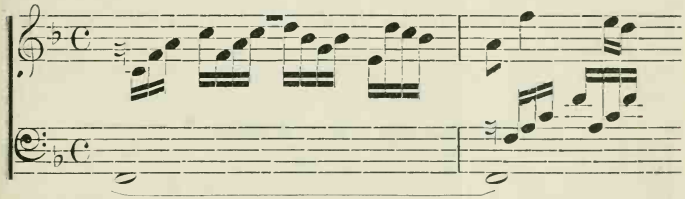


Luther's Whitsuntide hymn and tune are derived from the Latin plainsong *Veni Creator Spiritus*. This prelude is from the *Eighteen Chorales* (No. 17). The *Cantus* first appears in the highest part, accompanied by vivacious figures and curiously punctuated pedal-notes; then the pedals have the chief theme, the harmonies emphasizing its modal character. Bach seems to be picturing the "sound from heaven as of a rushing mighty wind" and the "cloven tongues of fire." The notation is characteristic, the chorale crotchets not being dotted in the original copy. Busoni has transcribed this piece very effectively for the piano.

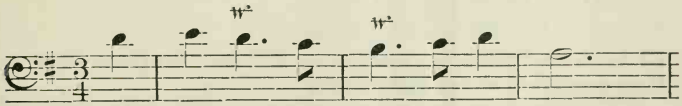
KOMM, GOTT, SCHÖPFER, HEILIGER GEIST (II.)
(Short Version)
BG. XXV., p. 47. Aug. X., p, 1343. Br. VII., p. 41. Nov. XV., p. 97. Pet. VII., p. 86.
(See above.) This prelude, which appears in the *Little Organ*

Book, is merely the first eight bars of the longer form in the *Eighteen Chorales*, note for note. A 4-part setting of the melody is to be found among the *Choralgesänge* (Peters).

KOMM, HEILIGER GEIST, HERRE GOTT (I.)
(Come, Holy Ghost)

BG. XXV., p. 79. Aug. VI., p. 759. Br. IX., p. 5. Nov. XVII., p. 1. Pet. VII., p. 4.

This hymn is an expansion by Luther of the Latin Whitsuntide plainsong, *Veni Creator Spiritus*. It was published in the Erfurt and Wittenburg hymn-book of 1524. The tune is used in cantatas 59, *Wer mich liebet* (Whit Sunday), 172, *Erschallet, ihr Lieder* (Whit Sunday), 175, *Er rufet seinen Schafen mit Namen* (Whit Tuesday), and the motet *Der Geist hilft* (1729). This fantasia, the first of the *Eighteen Chorales* of the final revision, is an early piece in Buxtehude's style. It was retouched by Bach during his last years. The chorale melody is on the pedals throughout. The flickering semiquavers may well depict the "tongues of fire." A setting of this tune by Zachau (the teacher of Handel) may be seen in Straube's *Choralvorspiele alter Meister* (Peter's Edition). Buxtehude also set it: see his complete works, Vol. II., Breitkopf.

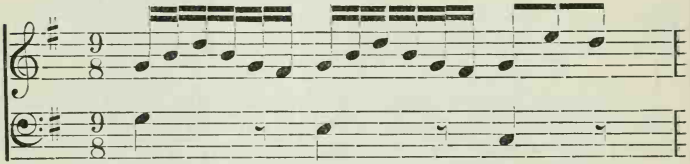
KOMM, HEILIGER GEIST, HERRE GOTT (II.)

BG. XXV., p. 86. Aug. VI., p. 801. Br. IX., p. 12. Nov. XVII., p. 10. Pet. VII., p. 10.

No. 2 of the *Eighteen Chorales* of the final revision. This masterly piece of four-part polyphony is one of Bach's most

extended preludes. The eight lines of the tune are treated fugally in turn, and the whole is concluded with a 16-bar coda given up to the *Alleluias* with Bach's customary "joy" motive. The curious canonic effect at the unison here is only effective when the two manuals are of equal power. The greatest attention should be given to the ornaments in the opening bars and in the *Cantus* throughout. A separate study must be made of them.

KOMMST DU NUN, JESU, VOM HIMMEL HERUNTER AUF ERDEN?

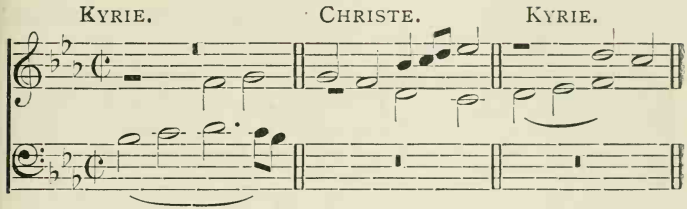
(Can it be, Jesu, from highest Heaven, Hither Thou wendest?)

BG. XXV., p. 74. Aug. VII., p. 938. Br. IX., p. 18. Nov. XVI., p. 14. Pet. VII., p. 16.

This hymn, by C. F. Nachtenhöfer (1624-85), was published in the Coburg hymn-book (1667). The anonymous tune was founded on a secular melody in the Stralsund hymn-book of 1665. The organ-prelude is No. 6 of the *Schübler Chorales*, which belong to Bach's latest Leipzig period. This trio-prelude is an organ arrangement from the alto solo in cantata 137, *Lobe den Herren, den mächtigen König der Ehren* (Twelfth Sunday after Trinity). The accompaniment on the first manual is a violin solo in the cantata: the L.H. represents the *basso continuo*, and the pedal chorale is marked *4 Fuss* by Bach, thus showing it to be really an alto-part, as in the cantata. This prelude has been arranged for piano solo by A. M. Henderson (Bayley & Ferguson).

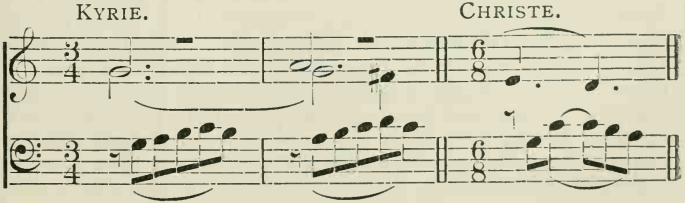
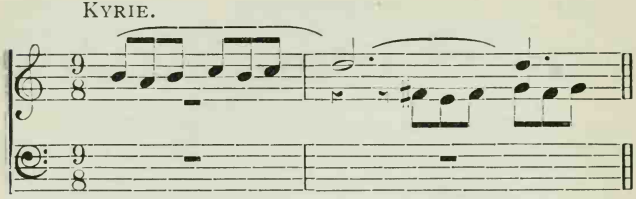
KYRIE, GOTT VATER IN EWIGKEIT (I.)
CHRISTE, ALLER WELT TROST
KYRIE, GOTT HEILIGER GEIST

(O Lord, the Father for evermore! O Christ, our Hope alone Holy Lord, God of the Holy Ghost)

BG. III., p. 184. Aug. VII., pp. 951, 954, 958. Br. IX., p. 26. Nov. XVI., pp. 28-38. Pet. VII., pp. 18, 20, 23.

A translation of the Latin Litany *Kyrie summum bonum*. The

tune is an exact reproduction of the Latin plainsong. The Salzburg Statutes of 799 command the people to learn to sing the *Kyrie-eleison* in a less disorderly way than heretofore. The words *Kyrie-eleis* had become a popular religious cry, which was sung on battlefields, at funerals, and at high functions. The peasants also sang these tunes in the fields. They were revised and fitted with German texts, the verses of which always ended with the refrain *Kyrie-eleis*. Such hymns were called *Kirleison* or Kyrie-songs. Two sets of three preludes each, one long, the other short, appear in the *Clavierübung*. This, the longer set, is in Pachelbel's style, a broadly planned fantasia. The "Father" and the "Holy Spirit" sections have modal endings; the "Son" section is given a C minor cadence. The first section has the *cantus* in the treble, the second in the alto, and the third (which is in 5-part work) on the pedals. The chromatic passage at the close of the third section is amongst the most expressive work of Bach.

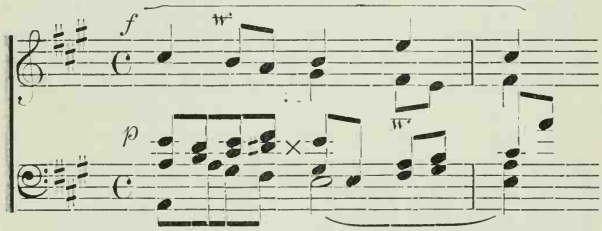
KYRIE, GOTT VATER IN EWIGKEIT (II.)
CHRISTE, ALLER WELT TROST
KYRIE, GOTT HEILIGER GEIST

BG. III., p. 248. Aug., pp. 1050, 1052, 1054.

KYRIE.

(See preceding.) This short version of the *Kyrie Eleison* is for manuals only. The chorale is set a major third higher than in the longer set. All three sections have modal endings. The last section is livelier,—in 9-8 time.

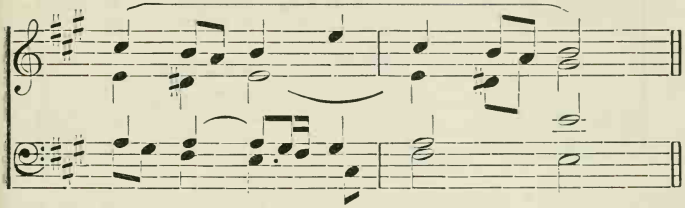
LIEBSTER JESU, WIR SIND HIER (I.)

(Blessed Jesu, at Thy Word

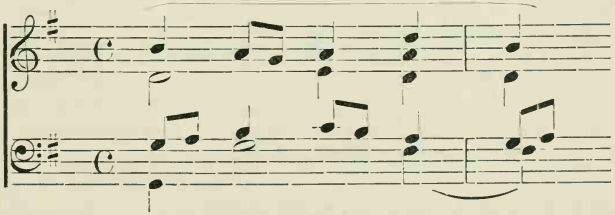
We are gathered all to hear Thee)

BG. XXX., p. 49. Aug. VIII., p. 1033. Br. VII., p. 42. Nov. XV., p. 103. Pet. V., p. 40.

Hymn by Tobias Clausnitzer (1618-1684); tune by J. R. Ahle (Mülhausen, 1664). Bach treated it five times for the organ. This prelude appears amongst the Trinity hymns in the *Little Organ Book*. It is "in canone alla quinta" (in canon at the fifth). The *piano* is Bach's own indication. This prelude has been transcribed for small orchestra (strings, flute, oboe or clarinet) by Maurice Besly (Boosey & Co.); and both Henderson (Bayley & Ferguson) and Rummel (Augener) have arranged it for pianoforte solo.

LIEBSTER JESU, WIR SIND HIER (II.)

BG. XXV., p. 50. Aug. VIII., p. 1101. Br. VII., p. 42. Nov. XV., p. 101. Pet. V., p. 109.

Another canonic setting of this chorale (see above) appears in the *Little Organ Book*. Bach marked it "distinctus." It is also in canon at the fifth and only differs in small details. The Augener edition has a plain setting in place of this canonic variant. The musical quotation is from this edition.

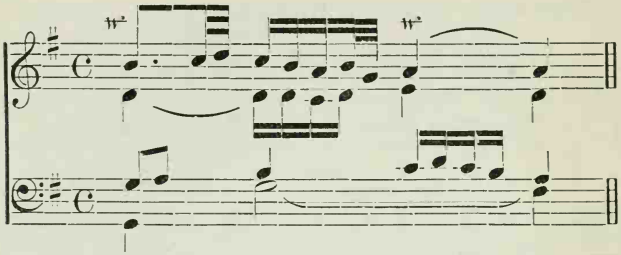
LIEBSTER JESU, WIR SIND HIER (III. in G)

BG. XL., p. 76. Aug. X., p. 1356. Br. IX., p. 36. Nov. XVIII., p. 70, Pet. V., p. 105.

(See above.) Peters printed this movement from Kittel's manuscript. It is a straightforward setting, rich in harmony, the melody adorned with *coloratura* for the second half only.

LIEBSTER JESU, WIR SIND HIER (IV. in G)

BG. XL., p. 77. Aug. X., p. 1354. Br. IX., p. 37. Nov. XVIII., p. 71 Pet. V., p. 105.

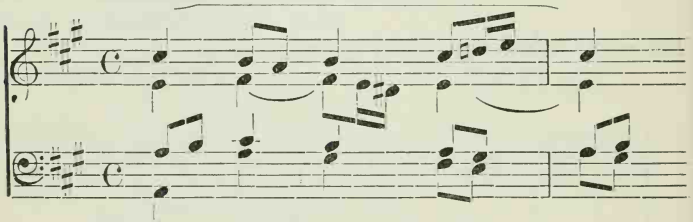
(See above.) A setting in G major, in the *coloratura* style of Böhm and Reinken. There is a slight deviation of text in the



third phrase. The Augener edition gives the piece on four staves.

LIEBSTER JESU, WIR SIND HIER (V.)

BG. XL., p. 25. Aug. VIII., p. 968. Br. IX., p. 38. Nov. XVIII. p. 72. Pet. V., p. 39.

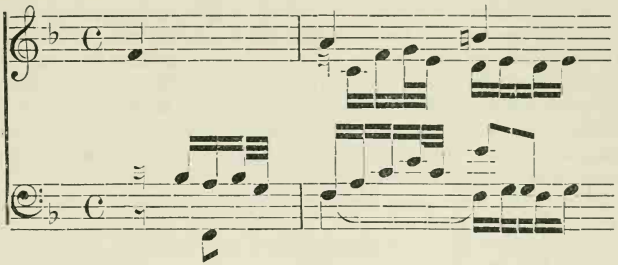


A straightforward four-part setting; a few semiquaver passages raise the type from vocal to instrumental.

LOB SEI DEM ALLMÄCHTIGEN GOTT (I.)

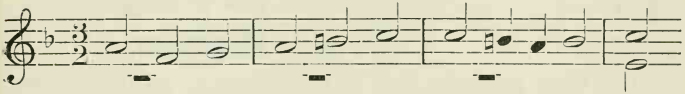
(To God we render thanks and praise)

BG. XXV., p. 6. Aug. VIII., p. 975. Br. VII., p. 42. Nov. XV., p. 11. Pet. V., p. 40.

This Advent hymn by Michael Weisse was published in the earliest hymn-books of the Bohemian Brethren (1531). The tune is that of the Latin Advent hymn *Conditor alme siderum*. The piece is from the Advent section of the *Little Organ Book* (No. 4). The characteristic "joy" rhythms, which seem to anticipate Christmas, are here less definite, as they express a

mystical kind of adoration (*cf.*, *Jesu, meine Freude*). The chorale is taken straight through without interludes.

LOB SEI DEM ALLMÄCHTIGEN GOTT (II.)

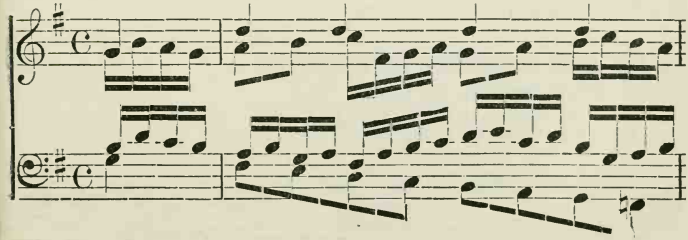
BG. XL., p. 22. Aug. VIII., p. 1077. Br. IX., p. 38. Nov. XVIII. p. 73. Pet. V., p. 41.



(See above.) A short fugue on first line of the *Cantus*, stated rather freely. Though written for manuals only, the pedals might well enter for the last five bars.

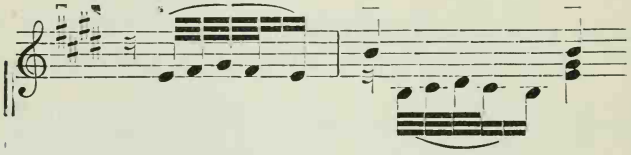
LOBT GOTT, IHR CHRISTEN, ALLZUGLEICH (I.)

(Let us together praise our God)

BG. XXV., p. 13. Aug. VIII., p. 967. Br. VII., p. 43. Nov. XV., p. 29. Pet. V., p. 42.

Both hymn and tune are by Nikolaus Hermann (*c.* 1485-1561). Another form of the tune is used in cantatas 151, *Süsser Trost, mein Jesu kommt* (Feast of St. John the Evangelist) and the wedding cantata, *Gott ist uns're Zuversicht* (1740), the Novello edition of which is *For the righteous the light hath wakened*. The prelude is from the Christmas section of the *Little Organ Book*. A characteristic "joy" motive is used and scale passages abound. The chorale is taken straight through without interludes.

This piece has been arranged for pianoforte solo by Walter Rummel (Augener).

LOBT GOTT, IHR CHRISTEN, ALLZUGLEICH (II.)

BG. XL., p. 78. Aug. X., p. 1379. Br. IX., p. 39. Nov. XVIII., p. 74. Pet. V., p. 106.

The most primitive type of organ chorale treatment. The brilliant interludial cadenzas might have been inspired by the eighth stanza:—

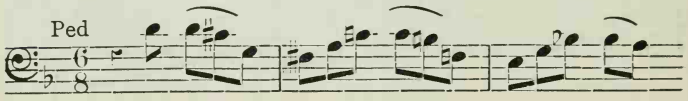
Wide open stands the once closed door
Of beauteous Paradise;
The angel guardeth it no more:
To God be thanks and praise.

The second phrase of the chorale is concealed under the rising harmonies: the downward rush depicts the routing of the forces barring the gate.

MEINE SEELE ERHEBT DEN HERREN (I.)

(My soul doth magnify the Lord)

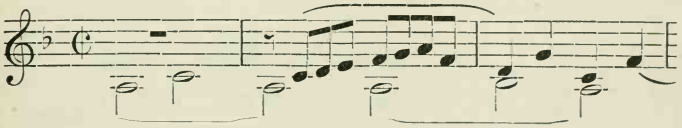
BG. XXV., p. 70. Aug. VIII., p. 1028. Br. IX., p. 44. Nov. XVI., p. 8. Pet. VII., p. 33.



The *Tonus Peregrinus* has been associated with the *Magnificat* ever since the sixteenth century. This prelude is one of the *Schübler Chorales*, and is an organ arrangement of the alto and tenor duet *He remembering His mercy* (No. 5) from the cantata *Meine Seele erhebt den Herren*, for the Feast of the Visitation of the B. V. M. The pedals play the original *basso continuo*; the two middle parts represent the original tenor and alto parts; and in the cantata the chorale is played by a trumpet and an oboe in unison. The general mood expresses the idea of a ransomed Israel. The chorale may be played on a trumpet stop. Bach also uses this chorale melody in his *Latin Magnificat*.

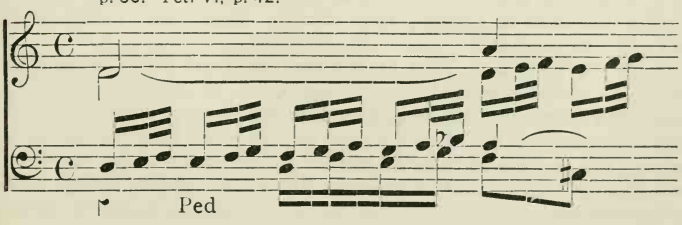
Carl Tausig's arrangement for piano solo is published by Fürstner & Co., Berlin.

MEINE SEELE ERHEBT DEN HERREN (II.)

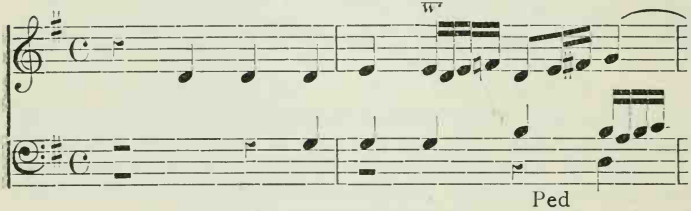
BG. XL., p. 79. Aug. IX., p. 1162. Br. IX., p. 40. Nov. XVIII., p. 75. Pet. VII., p. 29.

(See above.) This brilliant example of fugal treatment on Pachelbel's model has also the title of *Fuga sopra Magnificat*. A fugue of ninety-seven bars on the manuals precedes the "ponderous foundation stones" of the chorale on the pedals (*cf.*, *Allein Gott*, No. IX. in G, 3-2 time).

MIT FRIED' UND FREUD' ICH FAHR' DAHIN

(In peace and joy I now depart)

BG. XXV., p. 24. Aug. VIII., p. 998. Br. VII., p. 44. Nov. XV., p. 50. Pet. V., p. 42.

A free rendering of the *Nunc dimittis* by Martin Luther, to whom the tune is also attributed. Bach uses the tune in cantatas: 83, *Erfreute Zeit in neuen Bunde* (Purification); 95, *Christus, der ist mein Leben* (Sixteenth Sunday after Trinity); 106, *Gottes Zeit ist die allesbesten Zeit (God's time is the best);* 125, *Mit Fried' und Freud' ich fahr' dahin* (Purification); and in this organ piece from the Purification section of the *Little Organ Book*, which Parry describes as "one of the best." The rhythmic figure of a semiquaver and two demisemiquavers depicts the jubilation of the line "In peace and joy." It is certainly a piece of magnificent four-part polyphony and must not be taken too fast. The confident pedal figure shows Simeon's reliance on God's promise.

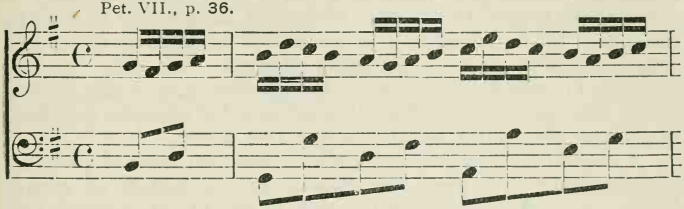
NUN DANKET ALLE GOTT
(Now thank we all our God)

BG. XXV., p. 108. Aug. VI., p. 789. Br. IX., p. 46. Nov. XVII., p. 40 Pet. VII., p. 34.

Hymn by Martin Rinkart, published 1684; tune by J. Crüger, 1648. Bach uses the tune also in cantata 192 of this name, and in cantata 79, *Gott, der Herr, ist Sonn' und Schild* (both written for Reformation Festival). The piece, one of the *Eighteen Chorales*, is a perfect example of the Pachelbel type, each line being introduced fugally, the chorale appearing every time as augmentatation.

REGISTRATION. Plan 1: start on swell and play the chorale in minims on the great (either trumpet 8ft., or an 8ft. and 2ft.); vary the accompanying counterpoints by playing some sections on the choir organ. Plan 2: play on full great, flues throughout, giving the chorale to the solo tuba. In the cantata, the fantasia on this chorale is scored for two flutes, two oboes, strings and *basso continuo*.

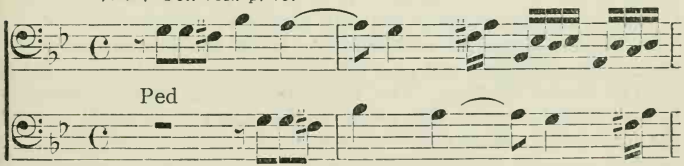
NUN FREUT EUCH, LIEBEN CHRISTEN G'MEIN

(Rejoice, beloved Christians, now)

BG. XL., p. 84. Aug. X., p. 1370. Br. IX., p. 50. Nov. XVIII., p. 80. Pet. VII., p. 36.

Hymn by Luther, who is said to have written down the tune, certainly secular in origin, after hearing a travelling artisan play it. The name of B. Ringwaldt's Advent hymn, *Es ist gewisslich an der Zeit*, is also given by Bach over the prelude; but the characteristic musical motives suggest that Bach had Luther's hymn in mind. He uses the tune also in the *Christmas Oratorio* (No. 59), and cantata 70, *Wachtet, betet* (*Watch and pray*). The R.H. should be on 8ft. and 4ft., the L.H. on 8ft., and the pedal 8ft. alone. This piece has been arranged for piano by Busoni (Breitkopf). He marks the R.H. semiquavers *molto scorrevole ma distintamente* (very smoothly gliding but distinct), the bass *sempre staccato*, and the *Cantus* in the tenor *marcato*. He repeats both sections in full and ends the piece *fortissimo*.

NUN KOMM, DER HEIDEN HEILAND (I.)

(Come, now, Saviour of the Gentiles)

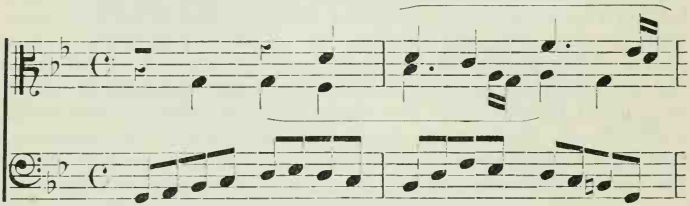
BG. XXV., p. 116. Aug. VII., p. 934. Br. IX., p. 55. Nov. XVII. p. 46. Pet. VII., p. 40.

Bach also uses the tune in cantatas: 36, *Schwingt freudig euch empor* (First Sunday in Advent); 61, *Gott ist mein König* (Inauguration of Mülhausen Town Council, 1708); and 62, *Alles nur nach Gottes Willen* (Third Sunday after Epiphany). This piece and the settings Nos. II. and IV. are Nos. 10, 9 and 11

respectively of the *Eighteen Chorales* (*q.v.*). In fantasia style, having no pictorial style, this trio is something of a problem. Some of the copies mark it *a due bassi e Canto Fermo.* A remarkable canon, two in one, is carried throughout under the chorale. As to whether it is canon at the unison or at the octave depends on the registration adopted.

Plan 1: might be solo stop for chorale, L.H. choir gamba, pedal 8ft. flute alone. Plan 2: solo stop for chorale, L.H. flute or gedackt 8ft., pedal metal or string 16ft. alone.

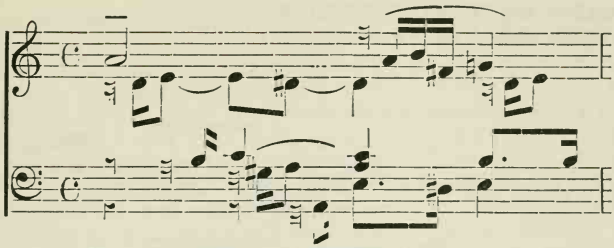
A variant copy exists which places the two manual parts an octave higher and gives the chorale to the pedals an octave lower. A marked *rall.* must be made in bar 14, and a pause and distinct break at the beginning of bar 15. An interesting variant may be seen in the Augener edition, Vol. X., p. 1410.

NUN KOMM, DER HEIDEN HEILAND (II.)

BG. XXV., p. 114. Aug. VI., p. 842. Br. IX., p. 52. Pet. VII., p. 38.

This and the settings Nos. I. and IV. are the ninth, tenth and eleventh numbers of the *Eighteen Chorales* (*q.v.*). Spitta thinks they were all three composed together at one time, probably in the Weimar period. It is on the Buxtehude model, the *Cantus* being highly decorated with expressive devices (*melismae*). The mood is prayerful and tender. Keep the accompaniments quiet and restrained and give the solo melody to a characteristic reed of tender quality. The *tempo* is *lento* or *adagio.* Busoni, in his arrangement of this piece for the piano (Breitkopf), marks the interludes *una corda.*

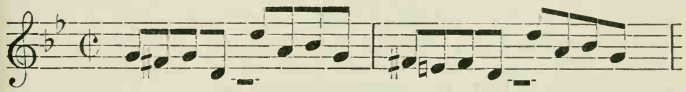
NUN KOMM, DER HEIDEN HEILAND (III.)

BG. XXV., p. 3. Aug.: VI., p. 966; VII., p. 934; X. p. 1410. Br. VII., p. 45. Nov. XV., p. 3. Pet. V., p. 44.

(See above.) This piece, which consists of only ten bars, is the first piece (Advent) in the *Little Organ Book.* It should be

played on the great with full flues, with perhaps a 16ft. reed added to the pedal flues; the rate should be about 60 to the crotchet. Buxtehude had already set this tune, but in a different style (see Vol. II. of his complete works: Breitkopf).

NUN KOMM, DER HEIDEN HEILAND (IV.)

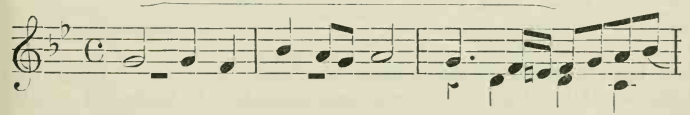
BG. XXV., p. 118. Aug. VIII., p. 809. Br. IX., p. 58. Nov. XVII., p. 52. Pet. VII., p. 42.



A choral-fantasia with no pictorial treatment other than the regular flow of quavers. Play on the great flues; add a reed to the pedal flues. This and settings Nos. I. and II. are Nos. 11, 10 and 9 respectively of the *Eighteen Chorales* (*q.v.*)

NUN KOMM, DER HEIDEN HEILAND (V.)

BG. XXV., p. 178. Aug. VIII., p. 1086. Br. IX., p. 61. Nov. XVIII., p. 83. Pet. V., p. 45.



From the miscellaneous preludes. This piece, in the form of a fughetta on the first line of the chorale, only consists of sixteen bars. No special pedal-part is marked, but the bass can be taken on the pedals throughout.

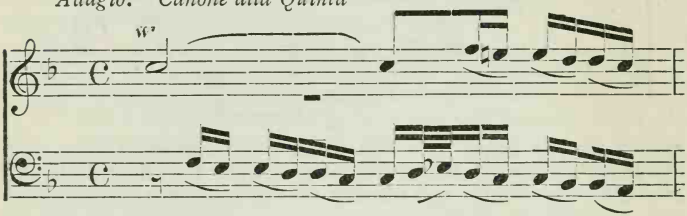
O GOTT, DU FROMMER GOTT

(See *Chorale-Variations.*)

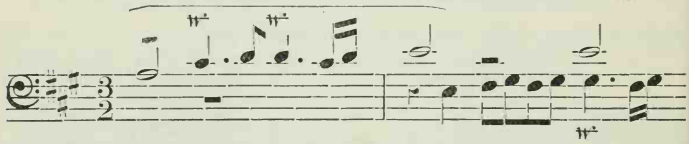
O LAMM GOTTES UNSCHULDIG (I.)

(O Lamb of God, most stainless)

BG. XXV., p. 28. Aug. VIII., p. 992. Br. VII., Br. 46. Nov. XV., p. 58. Pet. V., p. 46.

Adagio. Canone alla Quinta

A translation of the *Agnus Dei* by Nikolaus Decius (died 1541), who adapted the old plainsong. The tune occurs in the *St. Matthew Passion* (No. 1). This organ-prelude is the first of the Passiontide section in the *Little Organ Book*. The counterpoint consists of Bach's "sobbing" pairs of slurred notes, a motive used for *mental* pain, whereas the chromatic motives represent *physical* suffering. The R.H. may have an 8ft. stop, the L.H. 8ft. and even a soft 16ft., the pedal 8ft. tone only.

O LAMM GOTTES UNSCHULDIG (II.)

BG. XXV., p. 102. Aug. VI., p. 768. Br. IX., p. 62. Nov. XVII., p. 32. Pet. VII., p. 45.

(See above.) This setting of three stanzas is from the *Eighteen Chorales*. There is no word-painting in stanzas 1 and 2, but in the third stanza, Bach employs a "burden" motive,

Our sins Thou bearest for us;

and chromaticism is used for the agony of the Saviour's death. With the entrance of the last line, the movement is quietened at

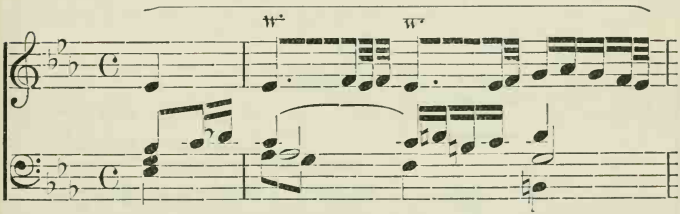
Grant us Thy peace;

whilst undulating quaver sequences express the angelic proclam-

ation of "Peace on earth." The return of the angels to heaven is pictured in the ascent of the final cadence. The numerous graces (*agrémens*) must all be made a true part of the melodic outline. The first twenty bars may be taken on a *mf* great, and repeated on the swell or choir. Verse 2 on choir or full swell flues; verse 3 on a loud great, gradually increasing to a climax at bar 24, when the full pedal comes thundering in with the *Cantus*. Much should be made of the new "joy" motive thirty bars from the end. The last eighteen bars should diminish, stop by stop, to a soft swell three bars from the end, and the treble scale in the penultimate bar may be "picked out" on a soft choir flute. Tausig's arrangement for piano solo is published by Fürstner & Co., Berlin.

O MENSCH, BEWEIN' DEIN' SÜNDE GROSS

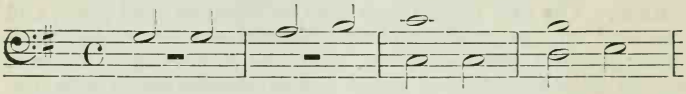
(O man, thy grievous sin bemoan)

BG. XXV., p. 33. Aug. VIII., p. 1034. Br. VII., p. 48. Nov. XV., p. 69. Pet. V., p. 48.

Hymn by Sebald Heyden (1494-1591); tune by M. Greitter, published 1525. It is also used by Bach in the *St. Matthew Passion* (No. 35). This piece occurs in the Passiontide section of the *Little Organ Book*. The *coloratura* style was always used by Bach as a vehicle for his deepest and most intimate feelings. Parry says that Bach has here all his faculties of insight and concentration at their greatest strength from first to last. The mood is founded on the first stanza of the hymn, the last line containing Bach's chromatic "grief" motive.

This prelude has been arranged for pianoforte solo by Tausig (Fürstner, Berlin) and A. M. Henderson (Bayley & Ferguson).

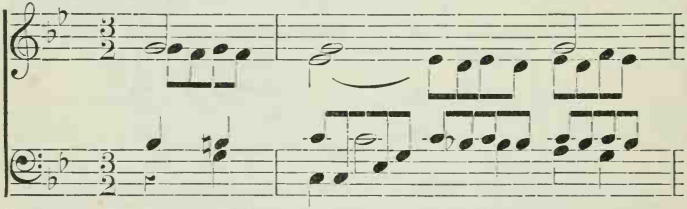
O VATER, ALLMACHTIGEN GOTT
(O Father, Almighty God)

Aug. XI., p. 1344



This piece, which is included in the Augener Edition only, is a kind of partita. The chorale is first treated in close canonic form, and is then followed by three variations, two of which are for manuals only, the third having the chorale-tune in the pedals. The *doppio-pedale* is used at the cadence of the first section. The identity of the first line of the tune with the leading figure of Byrd's *Non Nobis, Domine*, and the likeness of much of the treatment is very interesting. If this piece is really by Bach, it belongs to his earlier period.

PUER NATUS IN BETHLEHEM
(A child is born in Bethlehem)

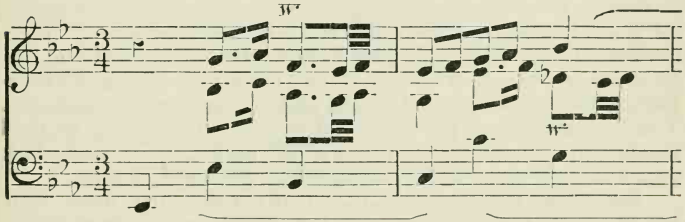
BG. XXV., p. 6. Aug. VIII., p. 997. Br. VII., p. 50. Nov. XV., p. 13. Pet. V., p. 50

Both words (Latin) and tune are traditional and date from the fourteenth century. The German form begins *Ein Kind geborn zu Bethlehem*. This tune was the *discantus* (treble) to the tenor tune *Vom Himmel kam* (*q.v.*). Bach also uses it in cantata 65, *Sie werden aus Saba Alle kommen* (Feast of Epiphany). The tune is that of the Christmas hymn, *Vom Himmel kam der Engel schaar*: it is used by Bach for that carol in the *Little Organ Book*. One symbolical reading of this organ prelude (*Puer Natus*) is that Bach set himself to paint the visit of the Wise Kings in the fourth stanza in a very notable way. The action of

the three kings is depicted on the pedal throughout, whilst the quaver passages express their joy at attaining the object of their long quest. In bars 1-4, the incense-bearer approaches the manger, making an obeisance in the first two pedal-notes; bars 5-7 represent the myrrh-giver's offering; 8-11, the gold-bearer's approach. In the last six bars, the kings withdraw, making obeisance as they go. Another interpretation is that the Böhm-like *basso ostinato* represents the bowing of the populace, in adoration of the Ox and the Ass, with which the carol also deals.

Buxtehude had already set this tune, in a plain, unpicturesque way, with a *coloratura* melody (see Vol. II. of his complete works, Breitkopf, 1888).

SCHMÜCKE DICH, O LIEBE SEELE

(Deck thyself, my soul, with gladness)

B.G. XXV., p. 95. Aug. VI., p. 786; also X., p. 1348. Br. IX., p. 68. Nov. XVII., p. 22. Pet. VII., p. 50.

Eucharistic hymn by Johann Franck (1618-77); tune by Johann Crüger, published in 1649. Bach used the melody in the cantata of this name, written for the Twentieth Sunday after Trinity (No. 180). The prelude is from the *Eighteen Chorales*. The *Cantus* is treated very freely, with unusually deep feeling. Schumann wrote to Mendelssohn, who played the piece to him, that "around the tune hang winding wreaths of golden leaves; such blissfulness was breathed from within it that you yourself [Mendelssohn] avowed that if life was bereft of all hope and faith this one chorale would renew them for you." Parry calls the piece "a wonderful, innermost document of great fascination." It should be treated softly and tenderly, with delicate stops. Peter's edition prints the inner parts on the C clef, as they appeared in the original.

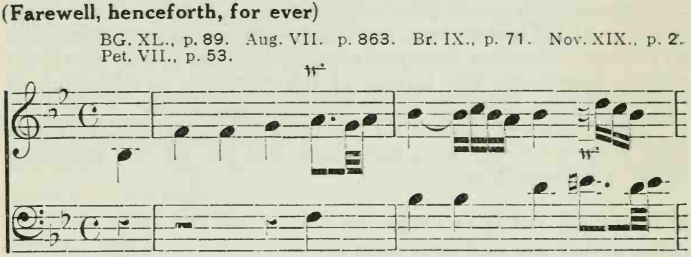
SEI GEGRUSSET, JESU GUTIG

(See *Chorale-Variations.*)

VALET WILL ICH DIR GEBEN (I.)

(Farewell, henceforth, for ever)

BG. XL., p. 89. Aug. VII. p. 863. Br. IX., p. 71. Nov. XIX., p. 2. Pet. VII., p. 53.



Funeral hymn by Valerius Herberger (1562-1627): the tune, by Melchior Teschner, was published in 1614. It is well-known to English congregations through its association with the hymn *All glory, laud and honour.* Dr. Terry notices its resemblance to the old English tune *Sellinger's Round.* Bach has used it in the *St. Matthew Passion*, in cantata No. 95, *Christus, der ist mein Leben* (Sixteenth Sunday after Trinity), and in three organ preludes. This fine example of the Pachelbel form, each line being treated fugally in turn, belongs to the Weimar period. The ascending final cadence was probably suggested by the word Heaven.

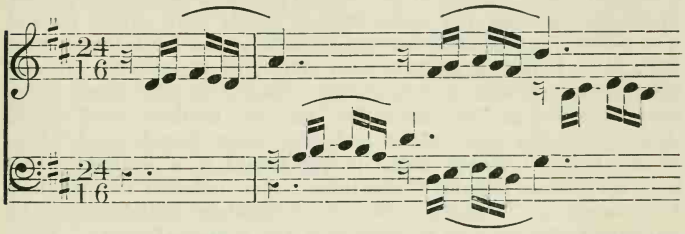
REGISTRATION. Great, full flues: pedal, full flues, with bright reeds 16ft., 8ft. Some of the interludes may pass to the swell or choir, the change, of course, always occurring at the beginning of a new figure or at some point of imitation.

VALET WILL ICH DIR GEBEN (II.)

BG. XL., p. 161. Aug. X., p. 1388. Pet. VII., p. 100. Not in Novello or Breitkopf.

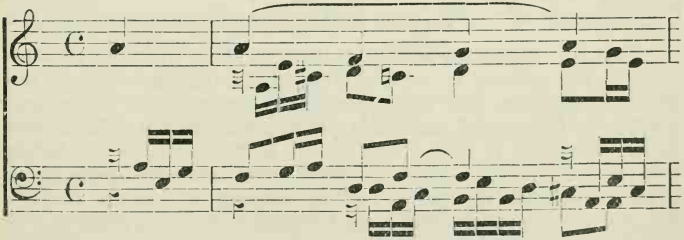
(See above.) A variant of No. 1 setting in B flat. Marked differences occur in no less than twenty-eight bars. This version has sixty-two bars; the other has sixty-four. Many features suggest that this is the earlier of the two settings. The final cadence, always a point of great interest in Bach's works, has a sequence of descending figures, whereas the other setting has ascending ones. Both terminations are built upon tonic "pedal-points."

VALET WILL ICH DIR GEBEN (III.)

BG. XL., p. 90. Aug. VI., p. 846. Br. IX., p. 76. Nov. XIX., p. 7. Pet. VII., p. 56.

(See above.) The joyful mood reflects the words of the second half of the first stanza. The sextolets give the piece a remarkable animation. Registration similar to preceding setting; still more use can be made of the swell, great and orchestral manuals in the fine imitational passages between the pedal entries. The piece should end loudly, with a widespread *rallentando*, the last six notes being played very slowly and *marcato*,—perhaps on the solo tuba.

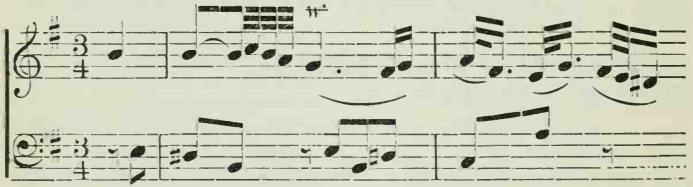
VATER UNSER IM HIMMELREICH (I.)

(Our Father which art in heaven)

BG. XXV., p. 52. Aug. VIII., p. 964. Br. VII., p. 51. Nov. XV., p. 105. Pet. V., p. 52.

A versified form of *The Lord's Prayer* by Martin Luther (1483-1546). The anonymous melody was published in 1539. It is supposed to have been originally a mountain-shepherd's song. Bach uses it in *St. John Passion* (No. 5); cantatas No. 90, *Es reifet euch ein schrecklich Ende* (Twenty-fifth Sunday after

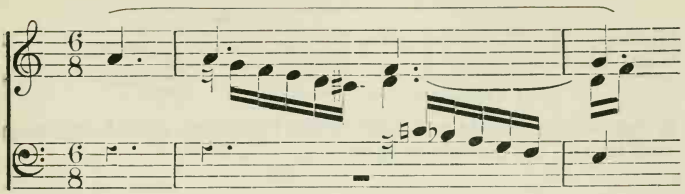
Trinity), No. 101, *Nimm von uns, Herr, du treuer Gott* (Tenth Sunday after Trinity), No. 102, *Herr, deine Augen sehen nach dem Glauben* (Tenth Sunday after Trinity); and in four organ pieces. Mendelssohn uses the same melody in his sixth organ sonata. The prelude is from the General Section of the *Little Organ Book* (No. 36). It is a straightforward setting of the chorale, without interludes, but with a remarkable vivacity in the three lower parts, founded on the "adoration" or "joy" motives, used also in *Alle Menschen müssen sterben* and *Jesu, meine Freude* (*q.v.*). One of the oldest German organ pieces extant is a setting of this tune by Samuel Scheidt (1587-1654): it is included in Straube's *Choralvorspiele* (Peter's Edition). Another setting of it by Pachelbel may be seen in Straube's *Alte Meister* (Peters). Mendelssohn has based his sixth organ sonata on the tune. There is a pianoforte arrangement of Bach's prelude by Rummel.

VATER UNSER IM HIMMELREICH (II.)

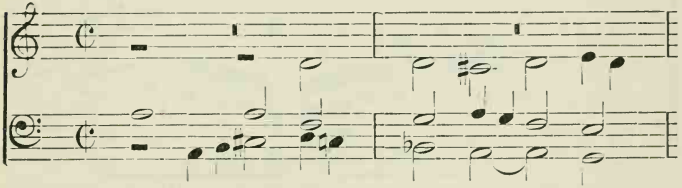
BG. III., p. 217. Aug. VII., p. 884. Br. IX., p. 82. Nov. XVI., p. 53. Pet. VII., p. 60.

This very elaborate setting of the chorale is from the *Clavierübung*. First, there is an embellished *Cantus* in canon at the fifth; and whilst this elaborate work continues in three-part polyphony (free pedal part), the plain *Cantus* enters with its own canon following it at the octave. A soft, expressive rendering suits the piece best. The figuration must have the delicacy of a string quartet, the pedal merely forming a support for the filagree work (accents, slides, &c.), which makes this piece one of the most elaborate of all Bach's chorale-preludes.

VATER UNSER IM HIMMELREICH (III.)

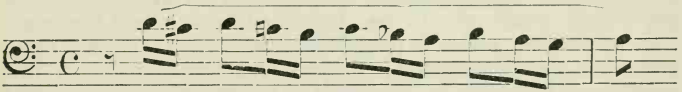
BG. II., p. 223. Aug. VIII., p. 1068. Br. IX., p. 88. Nov. XVI., p. 61. Pet. V., p. 51.

This shorter setting from the *Clavierübung* is a straightfor-

ward piece in 6-8 time, with a continuous flow of semiquavers. It is written for manuals only.

VATER UNSER IM HIMMELREICH (IV.)

BG. XL., p. 96. Aug. VIII., p. 1010. Br. IX., p. 80. Nov. XIX., p. 12. Pet. VII., p. 66.

(See above.) This early work of the Weimar period is a straightforward setting in 4-part counterpoint, suggestive, with its bar's interlude between each line, of Frescobaldian influence.

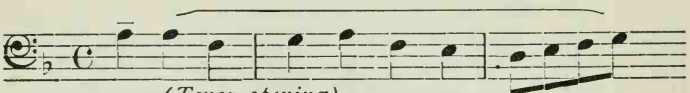
VATER UNSER IM HIMMELREICH (V.)

Aug. VIII., p. 1098.

A remarkably fine setting which appears only in the Augener edition. It is written apparently for manuals only; but there are undoubtedly many very bold and telling pedal passages. It belongs to Bach's earlier period. The construction suggests a series of characteristic "echo" effects.

VATER UNSER IM HIMMELREICH (VI.)

Aug. X., p. 1331

Another composition evidently belonging to the early period.



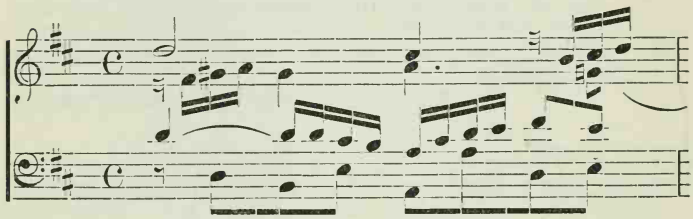
(Tenor opening)

It has *pedale obbligato* and follows the Pachelbel model, fugueing each line of the chorale in turn.

VOM HIMMEL HOCH DA KOMM ICH HER (I.)

(From heaven above to earth I come)

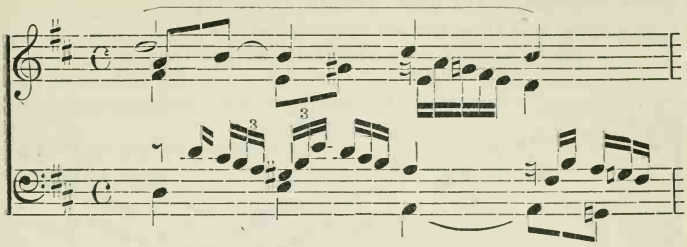
BG. XXV., p. 9. Aug. VIII., p. 963. Br. VII., p. 52. Nov. XV., p. 21. Pet. V., p. 53.

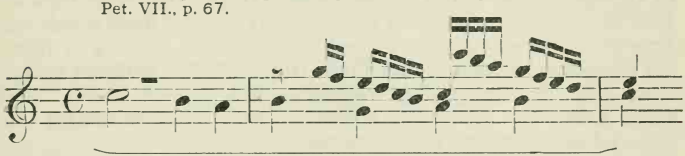


This Christmas hymn, embodying the story of the Annunciation, is by Martin Luther, to whom the tune also is attributed. It was a great favourite with Bach, who used it in the *Christmas Oratorio* (Nos. 9, 19, 23) and in five organ pieces. The prelude comes in the Christmas group of the *Little Organ Book* (No. 8). It is a short straightforward setting, with an exceedingly fine pedal-part, which should be declaimed with a bell-like tone. The semiquaver scales in the middle part depict the angel-hosts ascending and descending. Johann Pachelbel's setting of this tune may be seen in Straube's *Choralvorspiele alter Meister* (Peters).

VOM HIMMEL HOCH DA KOMM ICH HER (II.)

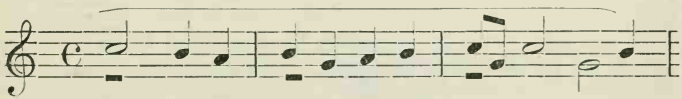
BG. XL., p. 97. Aug. IX., p. 1134. Br. IX., p. 92. Nov. XIX., p. 19. Pet. V., 106.

A short but very vivacious setting in 12-8 time, full of remarkable climbing scale-figures, suggesting Jacob's ladder. The pedals have a bell-like pealing.

VOM HIMMEL HOCH DA KOMM ICH HER (III.)

BG. XL., p. 19. Aug. VIII., p. 1075. Br. IX., p. 88. Nov. XIX., p. 14. Pet. VII., p. 67.

A fughetta on the first two lines of the tune. The scale passages, bolder than in the preceding setting, represent the heavenly host ascending and descending, whilst joyous peals seem to ring out from all the belfries of the city. The manuals only are used.

VOM HIMMEL HOCH DA KOMM ICH HER (IV.)

BG. XL., p. 17. Aug. IX., p. 1125. Br. IX., p. 90. Nov. XIX., p. 16. Pet. VII., p. 68.



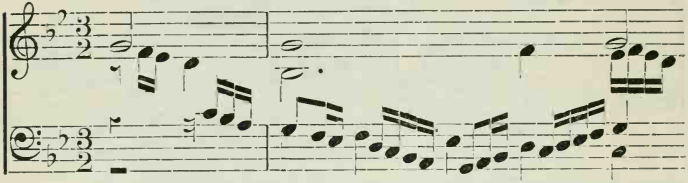
A fugue on the melody taken phrase by phrase. The short quaver scales used for the counterpoints may have been suggested by Jacob's ladder.

VOM HIMMEL HOCH DA KOMM ICH HER (V.)

(See *Canonic Variations* on *Vom Himmel.*)

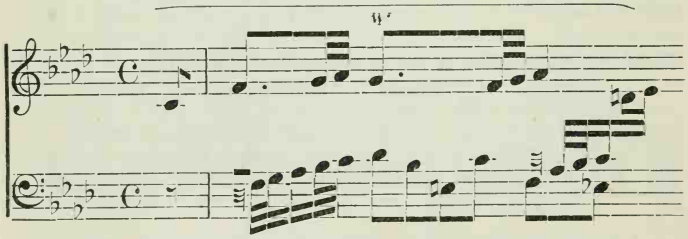
VOM HIMMEL KAM DER ENGEL SCHAAR

(The angelic host from heaven came down)

BG. XXV., p. 10. Aug. VIII., p. 1024. Br. VII., p. 52. Nov. XV., p. 23. Pet. V., p. 54.

Christmas carol by Martin Luther. The tune really belongs to the carol *Puer Natus in Bethlehem*. It was the tenor tune of *Vom Himmel* which supplied the *discantus* (treble) from which the *Puer Natus* tune was derived (*q.v.*). The organ prelude is from the Christmas section of the *Little Organ Book*. Brilliant scales ascending and descending represent the angelic hosts. The pedal notes, too, provide a ladder. There is no mistaking the pictorial intentions of the composer.

VON GOTT WILL ICH NICHT LASSEN

(From God shall nought divide me)

BG. XXV., p. 112. Aug. VI., p. 828. Br. IX., p. 94. Nov. XVII., p. 43. Pet. VII., p. 70.

Hymn by Ludwig Helmbold: was published with a secular tune *Ich ging einmal spazieren* in 1572. Bach uses it in cantatas: 11, *Lobet Gott in seinen Reichen* (Ascension Day); 73, *Herr, wie du willt, so schich's mit mir* (Third Sunday after Epiphany); 107, *Was willst du dich betrüben* (Seventh Sunday after Trinity); and in this organ prelude, which is one of the *Eighteen Chor-*

ales. Bach's characteristic "joy" motive is used considerably, whilst the march of the pedals expresses the soul's confidence in God's care. Dr. Naumann marked the manual parts soft 8ft. and the pedal 4ft. solo stop *mp*. The pedal 4ft. seems authentic. The piece stands varied treatments equally well.

VOR DEINEN THRON TRET' ICH HEIMIT

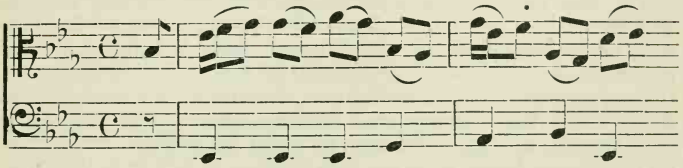
(Before Thy throne, I approach)

Aug. X., p. 1336.

(See *Wenn wir in Höchsten Nöthen sein.*)

WACHET AUF, RUFT UNS DIE STIMME

(Sleepers wake, a voice is calling)

BG. XXV., p. 63. Aug. X., p. 1380. Br. IX., p. 96. Nov., XVI., p. 1. Pet. VII., p. 72.

Philipp Nicolai's hymn was published in 1599; the tune was probably adapted by him from older material. Bach used it in the cantata of this title, No. 140 (Twenty-seventh Sunday after Trinity), and in this organ piece, the first of the *Schübler Chorales*, which is an organ arrangement of the fourth number of the cantata. The smoothly running obbligato depicts the words:

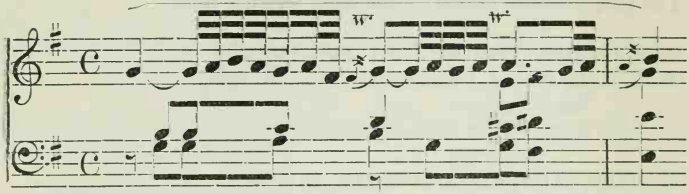
> Zion hears the watchman singing,
> And all her heart with joy is springing.

In the cantata, the *Cantus* is on the tenor voices, and the R.H. manual part is for violins and viola in unison, the pedal being the original *basso continuo*. It is the fashion to treat this piece delicately, with the echo parts still more delicate, and the chorale slightly exposed. Bach doubtless gave it to *mf* stops. Mendelssohn used this chorale with a more rousing effect in his *St. Paul*.

This prelude has been arranged for piano solo by Busoni (Breitkopf), by Rummel (Augener), and by A. M. Henderson (Bayley & Ferguson).

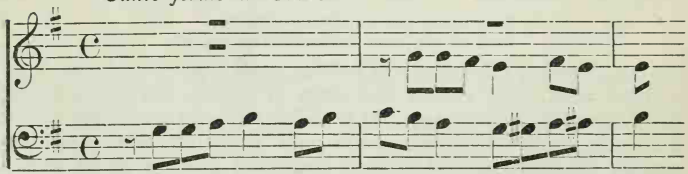
WENN WIR IN HÖCHSTEN NÖTHEN SEIN (I.)

(When in the hour of utmost need)

BG. XXV., p. 57. Aug. VIII., p. 1044. Br. VII., p. 54. Nov. XV. p. 115. Pet. V., p. 55.

This hymn by Paul Eber was first printed as a broadsheet in Nuremberg about 1560; the tune is by Louis Bourgeois (Lyons, 1547). This nine-bar organ prelude occurs in the Time of Trouble section of the *Little Organ Book*. Bach's repetition of the first four notes, both in direct and inverted form, is significant; for repetition was often used designedly by him. Here it illustrates the urgency of the need, whilst over the lament the chorale tune floats along like a divine song of consolation. The prelude is very intense, characteristic and personal in manner, the feeling of the *Cantus* being spun out into filagree *melismae*, in the *coloratura* style of Bohm.

WENN WIR IN HÖCHSTEN NÖTHEN SEIN (II.)

BG. XXV., p. 145. Aug. VI., p. 832; set out on four staves in Vol. X., p. 1336. Br. IX., p. 98. Nov. XVII., p. 85. Pet. VII., p. 74.

Canto fermo in Canto

This hymn is attributed to Bodo von Hodenberg (1604-50), Landrast of Osterode. The setting is the last of the *Eighteen Chorales*, which Bach revised during his last illness, when he was nearly blind. The prelude was dictated to his son-in-law, Altnikol. It is Bach's last musical breath. He also instructed

Altnikol to add the sub-title *Vor deinen Thron tret' ich heimit.* Each section is treated fugally. Sweitzer says the contrapuntal art is perfect. Controversy has arisen over the sequence of nine "6-4" chords at the end; but such second inversions are of frequent occurrence in Bach's works. The tranquil harmonies move along on the other side of all human passion. Bach meets the unknown with exquisite peace and trust.

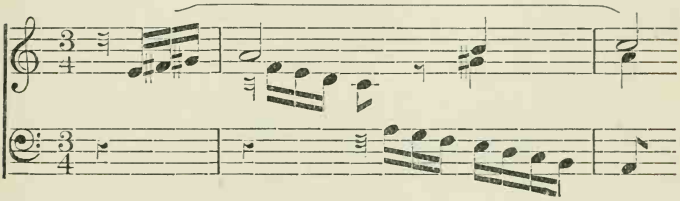
WENN WIR IN HÖCHSTEN NÖTHEN SEIN (III.)

Aug. X., p. 1336.

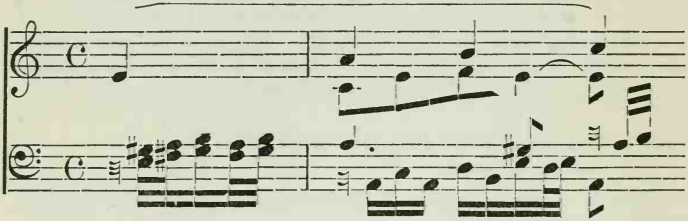
This is written on the Pachelbel lines, with all the deepest feeling of this composer.

WER NUR DEN LIEBEN GOTT LÄSST WALTEN (I.)

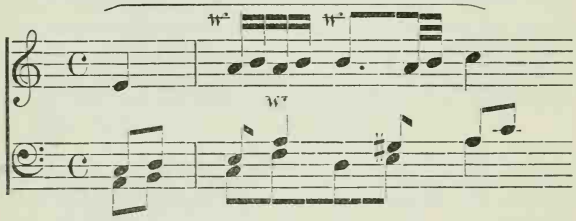
(If thou but suffer God to guide thee)

BG. XXV., p. 58. Aug. VIII., p. 1091. Br. VII., p. 55. Nov. XV., p. 117. Pet. V., p. 56.

Both hymn and tune are by Georg Neumark (1621-81). Bach uses it in no less than eight cantatas: 21, *Ich hatte viel Bekümmerniss (My spirit was in heaviness)*; 27, *Wer weiss, wie nahe mir mein Ende (O teach me my days to number)*; 84, *Ich bin vergnügt mit meinem Glücke* (Septuagesima Sunday); 88, *Siehe, ich will viel Fischer aussenden* (Fifth Sunday after Trinity); 93, *Wer nur den lieben Gott lässt walten (If thou but suffer God to guide thee)*; 166, *Wo gehest du hin?* (Fourth Sunday after Easter); 179, *Siehe zu, dass deine Gottesfurcht* (Eleventh Sunday after Trinity); 197, *Gott ist uns're Zuversicht* (for a wedding, *c.* 1740). Also for four organ preludes. This prelude comes from the Time of Trouble section of the *Little Organ Book.* "Joy" motives abound and a feeling of confidence pervades the whole.

WER NUR DEN LIEBEN GOTT LÄSST WALTEN (II.)

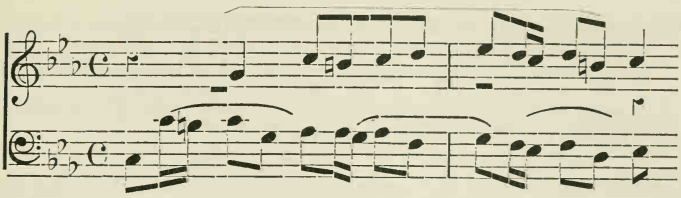
BG. XXV., p. 68. Aug. VII., p. 1012. Br. IX., p. 100. Nov. XVI., p. 6. Pet. VII., p. 57.

This is a short eleven-bar setting with repeats. The very lively "joy" figure is maintained throughout.

WER NUR DEN LIEBEN GOTT LÄSST WALTEN (III.)

BG. XXV., p. 68. Aug. VII., p. 944. Br. IX., p. 100. Nov. XVI., p. 6. Pet. VII., p. 76.

(See the preceding.) This prelude is No. 3 of the *Schübler Chorales*. It was arranged by Bach from the cantata of the same name (No. 93). The *Cantus*, there played by violins and violas in unison, is here given to a pedal 4ft. stop; the soprano and alto duet appears in the R.H. on the organ; and the original *basso continuo* is taken by the L.H. "Joy" rhythms abound.

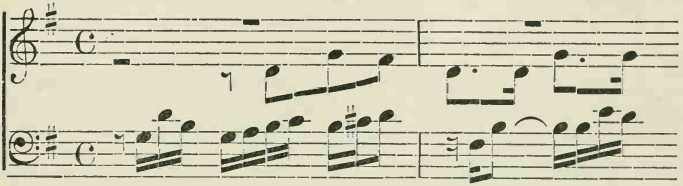
WER NUR DEN LIEBEN GOTT LÄSST WALTEN (IV.)

BG. XL., p. 4. Aug. VIII., p. 1090. Br. IX., p. 103. Nov. XIX., p. 22. Pet. V., p. 56.

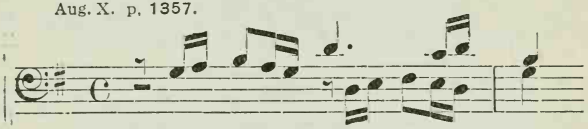
This still shorter setting is from *Anna Magdalena's Book*. It is also found in Friedemann's book, and it was probably given to them as a good exercise in playing *fioriture*. The piece was doubtless composed in the early years of the Arnstadt

period, as it is in the Böhm style. The R.H. seems designed for a second manual. As thus arranged, the tune must have been a great favourite in the Bach home. A longer version is printed in the Peters Edition, Vol. V., p. 3. In the Augener Edition, this piece is preceded by the plain harmonisation.

WIE SCHÖN LEUCHTET DER MORGENSTERN (I.)

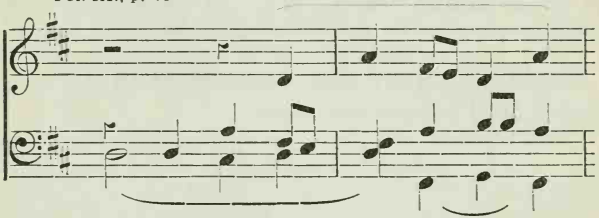
(O Morning Star! how fair and bright)

BG. XL., p. 99. Aug. VII., p. 910. Br. IX., p. 103. Nov. XIX., p. 23.

Both hymn and tune by Philipp Nicolai were published in 1599. Bach uses it in no less than six cantatas: No. 1, *Wie schön leuchtet der Morgenstern* (Feast of the Annunciation); 36, *Schwingt freudig euch empor* (First Sunday in Advent); 37, *Wer da glaubet und getauft wird* (Ascension Day); 49, *Ich geh' und suche mit Verlangen* (Twentieth Sunday after Trinity); 61, *Nun komm der Heiden Heiland* (First Sunday in Advent); 172, *Erschallet ihr Lieder* (Whit Sunday); and also for this prelude. It is a long and remarkable piece, full of joy and strength, written either in his early Weimar or Cöthen period. It gives full opportunities for sparkling effects and rapid changes of manual. The Peters piece under this title (Vol. IX., p. 49) is an altogether different setting,—a bare sketch. A setting of this tune by Buxtehude may be found in Straube's *Choralvorspiele alter Meister* (Peters).

WIE SCHÖN LEUCHTET DER MORGENSTERN (II.)

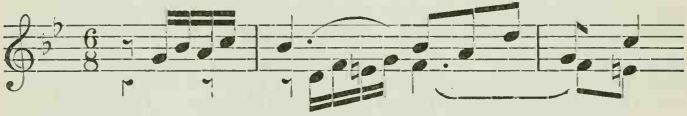
Aug. X. p. 1357.

This thirty-eight bar setting, of an elaborate and imitative nature, appears only in the Augener edition.

WIE SCHÖN LEUCHTET DER MORGENSTERN (III.)

Pet. IX., p. 49

A seventeen-bar setting in close canonic working. From an anonymous manuscript in the State Museum, Berlin, in the handwriting of the Hallé organist, Christoph Sasse.

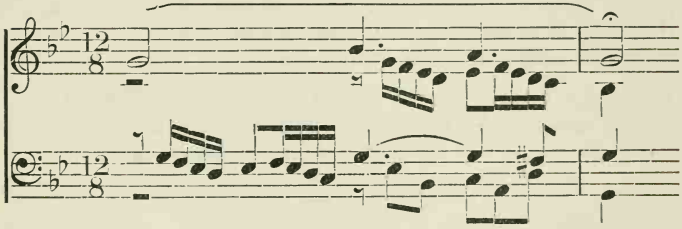
WIR CHRISTENLEUT' (I.)

(We Christians may rejoice to-day)

BG. XL., p. 32. Aug. IX., p. 1129. Br. IX., p. 108. Nov. XIX., p. 28. Pet. IX., p. 61.

Christmas hymn written by Caspar Fuger, whose son, Caspar, composed the tune: both were published in 1593. Bach uses it in the *Christmas Oratorio* (No. 35); in the cantatas 40, *Dazu ist erscheinen der Sohn Gottes* (Feast of St. Stephen); 110, *Unser Mund sei voll Lachens* (Christmas Day); 142, *Uns ist ein Kind geboren* (Christmas Day); and in this and the following organ prelude. This direct and happy treatment in trio style, with the *Cantus* on the pedals, is founded on a favourite "joy" rhythm of Bach, who

uses it in the long prelude (9-8 time) to the *Fugue in C*, in the *Jig Fugue*, in the *Jig* in the *Fourth French Clavier Suite*, and in the Twenty-fourth Variation of the *Goldmark Variations*.

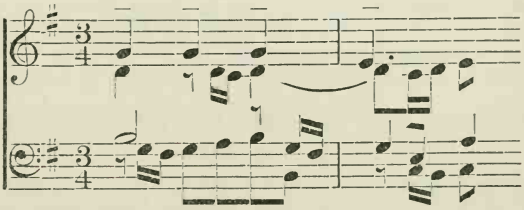
WIR CHRISTENLEUT' (II.)

BG. XXV., p. 16. Aug. VIII., p. 1000. Br. VII., p. 56. Nov. XV., p. 36. Pet. V., p. 58.

(See preceding.) This setting suggests the confidence expressed in the lines:

He shall never be confounded
Whose faith stands fast on the Incarnation.

This may be the reason why Bach placed it at the end of the Christmas section of the *Little Organ Book*. The broadly-spaced pedal figures typify the firm faith of the Christian in the power of the Incarnation. The pedal part should be compared with the so-called "*Giant*" *Fugue* (see *Wir glauben)*, where the same device is used to suggest the strong foundation of the Christian creed. Play the piece on a loud, bright great throughout.

WIR DANKEN DIR, HERR JESU CHRIST
(We bless Thee, Jesus Christ our Lord)

BG. XXV., p. 35. Aug. VIII., p. 965. Br. VII., p. 57. Nov. XV., p. 73. Pet. V., p. 59.

This hymn by Christopher Fischer was first found in the Dresden *Gesangbuch* (1597). The tune, which has been attached to several hymns, was published in Eccard's *Geistliche Lieder*, Part II. (Königsberg, 1597). The prelude occurs in the Passion-tide section of the *Little Organ Book* (No. 25). The hymn is a thanksgiving for the Atonement: hence the use of the bold "joy" motive throughout the pedal part. Buxtehude had already set this tune in a plain, *quasi*-fugato manner (see Vol. V. of his complete works, Breitkopf, 1888).

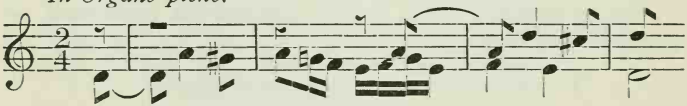
WIR GLAUBEN ALL' AN EINEN GOTT SCHÖPFER (I.)

(We all believe in one true God)

(The so-called Giant's Fugue)

BG. III., p. 212. Aug. VI., p. 796. Br. IX., p. 110. Nov. XVI., p. 49. Pet. VII., p. 78.

In Organo pleno.

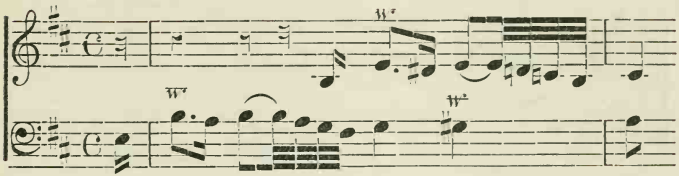


This is Luther's versified form of the *Nicene Creed*; the tune was probably adapted from the ancient plainsong by Walther. Both were published together in Walther's hymn book (Wittenburg, 1524). This prelude appears among the Catechism hymns in the *Clavierübung*. In England, it has been (not very aptly) called the "*Giant's*" *Fugue* on account of the broad, bold effects of the pedal-part, a free part to an otherwise strict fugue. This constitutes a form unique in all Bach's music. Compare, however, the pedal part of *Wir Christenleut* (II.). Dr. Terry sees in these bass progressions the symbol of the "impregnable foundation on which the Church's Faith rests": he compares them with the pedal crotchets in Bach's *Credo in Unum Deum* and *Confiteor* of the *B minor Mass*. Play the piece on bright, full great flues, with the reeds added to the pedals.

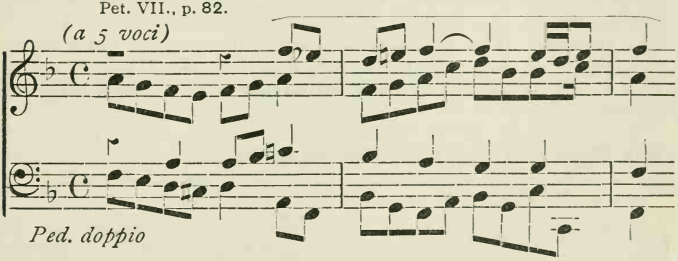
Tausig arranged this prelude for piano solo (Fürstner, Berlin).

WIR GLAUBEN ALL' AN EINEN GOTT SCHÖPFER (II.)

BG. III., p. 216. Aug. VIII., p. 1071. Br. IX., p. 113. Nov. XVI., p. 52. Pet. VII., p. 81.

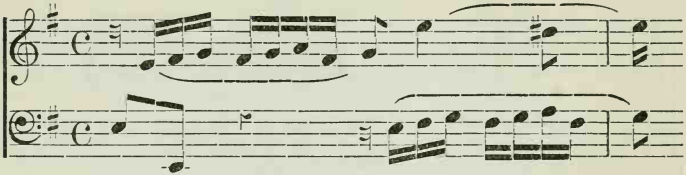
(See preceding.) This is the shorter setting in the *Clavierübung*. It is a plain treatment without interludes, written for

manuals; the pedals, however, may be introduced with fine effect four or five bars from the end. The various "graces" must be carefully worked out.

WIR GLAUBEN ALL' AN EINEN GOTT, VATER (III.)

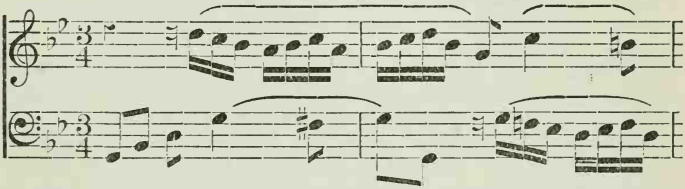
BG. XL., p. 103. Aug. VI., p. 817. Br. IX., p. 114. Nov. XIX., p. 30. Pet. VII., p. 82.

Trinity hymn by Tobias Clausnitzer (1618-84); the tune is anonymous (published in Darmstadt, 1699). Sweitzer considers this a youthful work; but it is not juvenile in feeling. It is written throughout in five-part work, with *Doppio-pedale*, as in the case with *Aus tiefer Noth* and *An Wasserflüssen Babylon*. The *Doppio-pedale* must, of course, be played on 8ft. tone. Spitta finds in the concluding Arabesque "an unmistakable Buxtehudian coda."

WO SOLL ICH FLIEHEN HIN (I. in E minor)
(O whither shall I flee)

BG. XXV., p. 66. Aug. VII., p. 931. Br. IX., p. 116. Nov. XVI., p. 4 Pet. VII., p. 84.

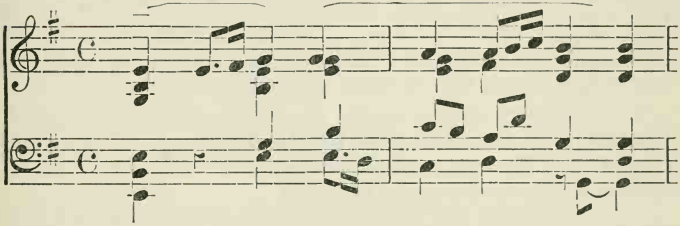
Bach also attaches the title *Auf meinen lieben Gott* to this prelude. The *Wo soll* hymn was written by Johann Heerman (1585-1647); *Auf meinen lieben Gott* was probably by Sigismund Weingärtner (published 1607). Both hymns were sung to this tune, which was constructed by J. H. Schein in 1627 from a secular

source. The organ prelude is from the *Schübler Chorales*. If, like the others in this collection, it was an arrangement of a choral movement, then the cantata is one of the lost ones. The little semiquaver motive depicting "flight" is used canonically throughout. Bach's own registration marks are: *Man. I. 8ft.*, *Man. II. 16ft.*, *Pedal 4ft.* The second manual marking probably implied an 8ft. in addition. The chorale tune must sound in the alto register. The difficulty of placing the various parts on the right registers may explain the other setting (No. II.) in G minor. The E minor setting is more satisfying if the L.H. is arranged for 8ft. tone.

WO SOLL ICH FLIEHEN HIN (II. in G minor)

BG. XL., p. 6. Aug. VII., p. 916. Br. IX., p. 118. Nov. XIX., p. 32. Pet. IX., p. p. 57.

Like the preceding prelude (see above), this is founded on a little figure, suggested by the word *fliehen* (fly), treated canonically throughout. It is also a trio and should follow the lines of Bach's own suggestions for the registration of the preceding setting. Some players place the L.H. part of this G minor setting an octave lower (as far as it is possible) in order to obtain the 16ft. tone, which Bach undoubtedly used.

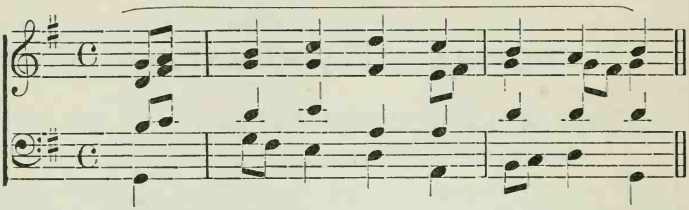
CHORALE-VARIATIONS (Partitas)

ACH, WAS SOLL ICH SUNDER MACHEN?

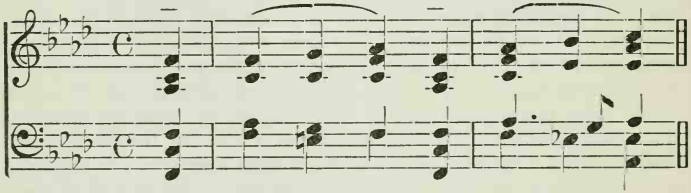
Aug. IX., p. 1244.

This composition, belonging to the earliest period of Bach's life, was probably written either at Lüneburg (during the choir-boy period) or at Arnstadt (his first organistship). There are nine variations, the last having a remarkable *passaggio* or *cadenza*. Mr. Harvey Grace, on page 2 of his book (*The Organ Works of Bach*) says these partitas are "so weak as to make us question their authenticity." But they appear to us to be particularly well wrought, though apparently they were intended for an organ without pedals, as there is no *obbligato* part. Even if they were weak, this would be no proof that they were not written by Bach, who had to begin his craft (like most of the other great composers) at the beginning. (Compare Beethoven's earliest sonatas.) In the last variation, the changes of manual, *Rückpositif* and *Oberwerk*, were marked by Bach himself, after the manner of Buxtehude, whom he might perhaps have heard just then on one of his remarkable pedestrian journeys.

ALLEIN GOTT IN DER HÖH' SEI EHR

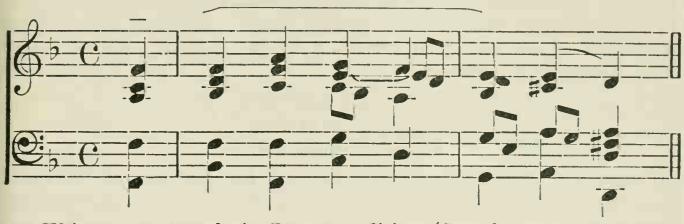
Aug. IX., p. 1260.

This is a still more remarkable set than the preceding. There are seventeen variations, which display a wonderful inventive power in the early period. One would imagine they were later than the *Ach, was soll* set, as here we have an independent pedal-part. The work is worthy of the close attention of Bach students, as it compares very favourably with the early variations

of Mozart and Beethoven. Bach's position as a great master of the variation form has yet to be recognised.

CHRIST, DER DU BIST DER HELLE TAG
(Lord Christ, Thou art the heavenly light,
Who dost disperse the shades of night)

BG. XL., p. 107. Aug. IX., p. 1200. Br. VII., p 58. Nov. XIX., p. 36. Pet. V., p. 60.

Spitta places these compositions amongst the very earliest of Bach's, those of the Lüneburg period, when he was in his sixteenth or seventeenth year. They were influenced by Böhm, the Lüneburg organist. The variations are really movements in fantasia form. The piece was probably written for a two-manual clavichord with a set of pedals, the latter being only used in the last variation. The hymn is a translation of the Ambrosian *Christe, qui lux es et dies*. Bach makes no attempt to "picture" the words of the various stanzas; but the variations are remarkable for their invention and resource. In them, the composer points forward to the harmonic period to be inaugurated by his son, Philip Emmanuel. Towards the end of his life, the old man admitted that his art had become "old-fashioned." "Taste has greatly changed," he said; "the old art will no more sound in our ears." He was living in a period of transition from one era to another.

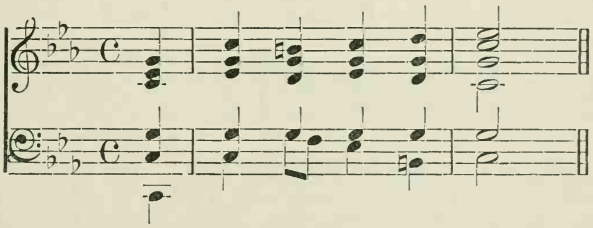
HERR CHRIST, DER EINIG' GOTTES SOHN



This appears only in Peter's edition (Supplement, Series V., Book IX.). It is planned on very similar lines to the chorale-partitas. There are seven variations.

VOM HIMMEL HOCH (Einige canonische Veränderungen)
(See *Canonic-Variations.*)

O GOTT, DU FROMMER GOTT
(O God, Thou faithful God)

BG. XL., p. 114. Aug. IX., p. 1210. Br. VII., p. 66. Nov. XIX., p. 44. Pet. V., p. 68.

This hymn was written by Johann Heermann (1585-1647). The anonymous tune was published in the *Neue Ordentlich Gesangbuch* (Hanover: 1646). Bach composed this set of nine *Partite* or variations at Lüneburg when a young man and under the influence of Böhm. Sweitzer places them in the early youthful period on account of the "clumsy harmony" and optional pedal. It is significant that we already find pictorial treatment in some of the variations. Stanza 1 depicts reliance in God; stanza 2 shows Böhm's habit of extending and elaborating the tune; stanza 4 has a triumphant figure in the left hand ("Help

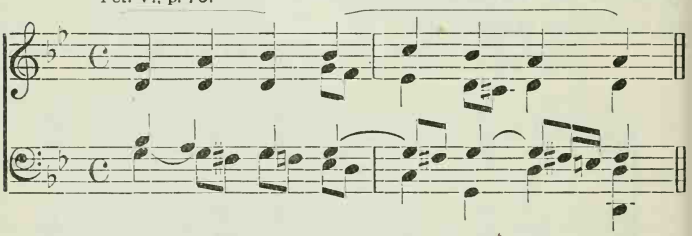
me to overcome my foe"); stanza 5 has one of Bach's "joy" motives to express the peace and friendship of the text; stanza 6, having reference to "my heavy head," pictures the halting footsteps of an old man tottering to the grave; stanza 7 has long descending passages:—

And let my body have
A little space to sleep
Beside my father's grave.

In stanza 8, chromatic passages depict the tortures of the dead awaiting judgment; stanza 9 shows the "adoration" motive found in *Herr Christ der ein'ge Gottes Sohn* and *Lob sei dem allmächtigen Gott*. Miss Ethel Smyth has published a chorale-prelude on this tune (Novello: 1913).

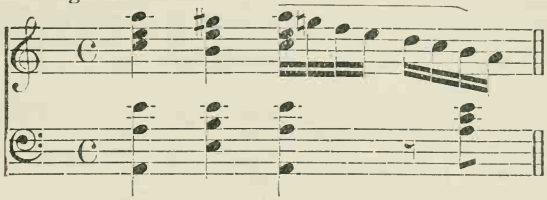
SEI GEGRÜSSET, JESU GÜTIG

(Jesu, Saviour, heed my greeting)

BG. XL., p. 122. Aug. X., p. 1222. Br. VII., p. 75. Nov. XIX., p. 55. Pet. V., p. 76.

Hymn by C. Keimann; published 1663. Tune first found in Vopelius's *Neu Leipziger Gesangbuch* (1682). A set of eleven *Partite* or variations on the tune. Spitta divides these movements into three groups, which he thinks that Bach composed at different times. Variations 1, 2, 3, 4 and 6 written at Lüneburg in the early period of Bach's youth; note the absence of the pedals and the similarity to Böhm, the *cantus* being completely covered with ornaments. Variations 5, 7, 9, 10 and 11 are chorale-preludes of the type found in the *Little Organ Book*: all but one have an *obbligato* pedal, and Spitta places this variation (No. 8) alone. The hymn, a dying man's prayer, quiet, almost confident, makes no use of pictorial treatment. Pirro thinks the piece was written for a clavichord with pedals.

CONCERTO (Koncert) IN A MINOR (No. 2)

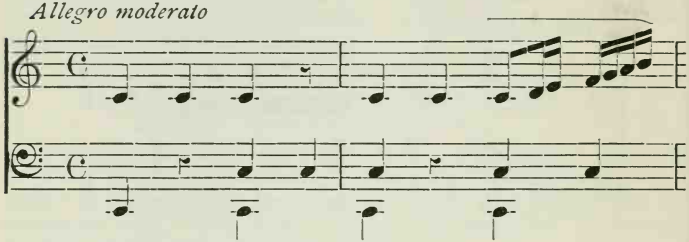
BG. XXXVIII., No. 24 (ii.). Aug. V., p. 703. Br. V., p. 49. Nov. XI., p. 10. Pet. VIII., p. 10.

Allegro moderato

The concertos are not original compositions, but arrangements from the violin concertos of Vivaldi (born Venice about 1675; died there in 1743). Vivaldi was a master of form and clear construction, and his works gave Bach just the guidance which he needed. Although by no means an artist of the exalted type of Corelli, his influence on the concerto form, chiefly in making the solo instrument more individual and brilliant, had an important bearing on the art. Bach transcribed no less than twenty of Vivaldi's concertos for the clavier,—four for the organ and sixteen for the clavecin; one of them developed into a concerto for four clavecins and string-orchestra.

These arrangements deserve to be widely known for many reasons. They show us a new side of Bach's art. He took his *rôle* of arranger very freely, expanding and lengthening the originals, maturing the forms (which Vivaldi merely outlined) and blending the whole into works of well-rounded symmetry. (See Spitta's *Bach*, English Edition, Vol. I., p. 415.) The arrangements also give us a further insight into Bach's organ playing. These fiery "show" passages could not have been played slowly. The "bowing" effects give a clue to the phrasing of many of his other organ works; and, finally, they prove that Bach viewed the matter of transcription and arrangement with great favour. He almost certainly wrote these concertos at Weimar, where the Court favoured the Italian art so strongly. They must be registered lightly, even daintily; for a heavy treatment completely spoils them. The *Concerto in A minor (No. 2)* is in three movements,—moderate, slow and fast.

CONCERTO IN C MAJOR (No. 3)

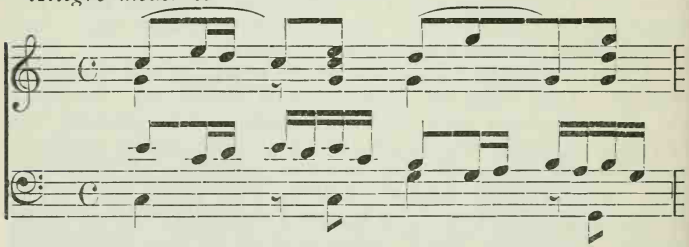
BG. XXXVIII., No. 24 (iii.) Aug. V., p. 720. Br. V., p. 62. Nov. XI., p. 16. Pet. VIII., p. 22.

Allegro moderato

This concerto gives an even deeper insight into Bach's playing technique than the preceding one. The player would do well to imitate the violin tone as closely as possible, especially in the middle and fourth movements.

CONCERTO IN C MAJOR (No. 4)

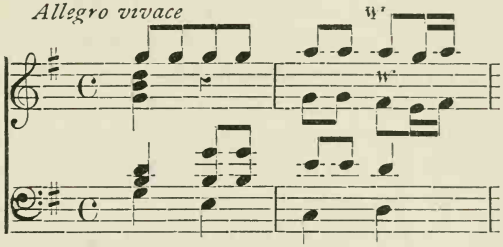
BG., XXXVIII., No. 24 (iv.). Aug. V., p. 752. Br. V., p. 84. Nov. XI., p. 24. Pet., VIII, p. 44.

Allegro moderato



This single movement affords considerable scope for changing the manuals. Formerly, certain copies of this concerto were ascribed to Bach's gifted pupil, the young Duke John Ernest, who died at the age of nineteen; but it is now known to be a Vivaldi composition. There was never any doubt as to who was the transcriber for organ. It is a well-developed movement, which is exceedingly effective when played in the crisp "gallant" style of the Purcell voluntaries.

CONCERTO IN G MAJOR (No. 1)

BG. XXXVIII., No. 24 (i.). Aug. V., p. 692. Br. V., p. 40. Nov, XI. p. 1. Pet. VIII., p. 2.

In the original of this concerto, Vivaldi accompanies the solo instrument by violins, 'cello and harpsichord *concertanti*. The *tutti* violins generally move in unison, while the 'cello support the clavier bass. The harmonic accompaniment is left almost wholly to the clavier, and the strings are only introduced for special effects. Bach aimed at reproducing the abstract idea of the composition, instead of following the original exactly. The frequent use of *pedale-doppio* points to 8ft. tone on the pedals. A light registration must be adopted.

Much advantage to the formation of a "Bach style" may be derived from the practice and study of these concertos. Indeed, their use is important to the organist; for more than half of Bach's organ works are in the Italian style.

EIGHT SHORT PRELUDES AND FUGUES

No. 1. C major. *No. 2. D minor.* *No. 3. E minor*
4. F major. *5. G major.* *6. G major*
7. A minor. *8. B flat major*

BG. XXXVIII., No. 4. Aug. IV., p. 467. Br. IV., p. 16. Nov. I., p. 2. Pet. Bk. 247, p. 48.

These pieces come from Bach's Weimar period and are evidently "educational" works. Mr. Harvey Grace remarks that the preludes are inferior to the fugues, which are short, tuneful and well knit. I think this is because he has missed their Italian clavier style. The preludes certainly serve their purpose well in rendering the pupil's style more flowing.

EIGHTEEN CHORALE-PRELUDES

(See *Chorale-Preludes.*)

(*1*) *Komm, heiliger Geist*
(*2*) „ „ „ (*alio modo*)
(*3*) *An Wasserflüssen Babylon*
(*4*) *Schmücke dich, O liebe Seele*
(*5*) *Herr Jesu Christ, dich zu uns wend'*
(*6*) *O Lamm Gottes unschuldig*
(*7*) *Nun danket Alle Gott*
(*8*) *Von Gott will ich nicht lassen*
(*9*) *Nun komm der Heiden Heiland*
(*10*) „ „ „ „ (*alio modo*). Trio
(*11*) „ „ „ „ „ „
(*12*) *Allein Gott in der Höh' sei Ehr'*
(*13*) „ „ „ „ „ (*alio modo*)
(*14*) „ „ „ „ „ „ „ Trio
(*15*) *Jesus Christus, unser Heiland*
(*16*) „ „ „ „ (*alio modo*)
(*17*) *Komm, Gott Schöpfer, heiliger Geist*
(*18*) *Wenn wir in höchsten Nöten sind*
(or *Vor deinen Thron*)

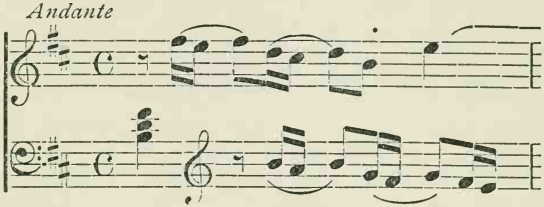
The fact that Bach collected and arranged these preludes for publication during the last years of his life shows that he considered them to be amongst the best he had written in this form. Indeed, the last prelude was left unfinished and was completed from an older copy discovered later on. They are of all kinds: there are five *coloratura* melodic treatments, three trios, three with lively manual parts over the Canto on the pedals, three in the Pachelbel style, three descriptive and one example of the melodic use of the pedal 4ft. stop.

EINIGE CANONISCHE VARIATIONEN

(See *Canonic-Variations on "Vom Himmel hoch"*)

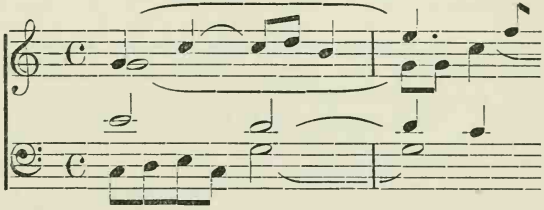
FANTASIA CON IMITAZIONE IN B MINOR

BG. XXXVIII., No. 6. Aug. V., p. 656. Br. V., p. 24. Nov. XII. p. 71.

Andante

An early work in two short movements,—a sort of *Andante* in common time ending in the tonic, followed by a pleasing movement in 3-4 time headed *Imitatio*. Both are in the Italian style. For the opening movement, try flutes for the right hand and string-tone for the left, with pedals 16ft. and 8ft. uncoupled. Play the second movement on the great, with the interludes for the choir or swell.

FANTASIA IN C MAJOR

BG. XXXVIII., No. 7. Aug. V., p. 661. Nov. XII., p. 92. Pet. No. 247, p. 78. Sch. I., p. 2.



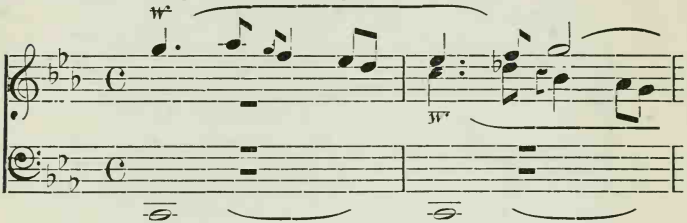
A prelude of forty-two bars; obviously one of the very earliest of his works. The close hold on the tonic suggests a certain timidity in modulation. As the pedal-part is continuous, it should be played on the great throughout. Start with a loud bright organ, reduce the tone somewhat at bar 21, gradually adding from bar 29 (beat 2) up to bar 34.

FANTASIA IN C MAJOR (incomplete)

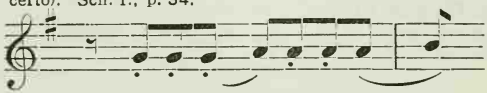
BG. XXXVIII., No. 25

Not given in any of the practical editions.

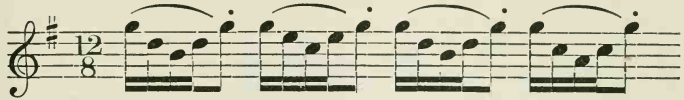
FANTASIA IN C MINOR (in five-part work)

BG. XXXVIII., No. 8. Aug. III., p. 448. Nov. III., p. 57. Pet. No. 243., p. 66. (old edition), p. 70 (new edition).

This piece marks the transition from the earliest period—when he followed the earlier models almost slavishly—to a stage of some independence. The piece is imitative in texture and Frescobaldian in form. It begins and ends with fine tonic "pedal-points."

FANTASIA IN G MAJOR (early one)

BG. XXXVIII., No. 9. Aug. V., p. 630. Nov. XII., p. 75. Pet. No. 2067, p. 22 (old edition), p. 25 (new edition, where it is called a Concerto). Sch. I., p. 34.

An early work in three movements,—Fugue, Adagio, Allegro. The *naif* subject of the Fugue is claimed for Kuhnau: the poverty of this subject renders the first movement weak and uninteresting. The Adagio (not too slow) forms a delicate bridge. Its opening figure is a sort of metamorphosis of the fugue subject. The finale is a strong piece of polyphonic work on Italian lines. It is built up in chaconne-style over a figure of six notes. This movement alone makes a very effective church voluntary. Begin the piece with a bright combination of diapasons and mutation stops, with the addition of the swell mixtures. Add more stops at bar 9 (on second quaver). The R.H. goes on to choir at the second quaver of bar 16; the L.H. follows at the second semiquaver of the second bar. In bars 23 and 24, the hands can pass successively to the swell. Close the swell-box from bars 28 to 31. Pass the L.H. to the great on bar 32, and the R.H. to the choir (swell coupled). On the second quaver before the last in bar 35, the R.H. goes to the great. Increase steadily up to the end.

FANTASIA IN G MAJOR (with Grave)

BG. XXXVIII., No. 10. Aug. III., p. 453. Nov. III., p. 168. Pet. No. 243, p. 58 (old edition), p. 62 (new edition). Sch. I., p. 46.

This fantasia, opening with twenty-eight bars of *bravura* work for the manual, runs into the main movement, a broad Grave, in strict five-part polyphony, tranquil and sedate, and concludes with a fiery cadenza-like coda. Sweitzer points out that it was the Italians who showed Bach how to simplify his rapid work. This is one of the best works of the early youthful period. It reveals the influence of the northern organists in the brilliance of the first and last movements; and of the southern models in the Grave, in which the five-part polyphony may be compared with the five-part work of the *Fugue in E flat* (*St. Anne's*), the chorale-prelude *Kyrie, Gott heiliger Geist* from the *Clavierübung*, and the six-part work of *Aus tiefer Noth*. The part-writing of this Grave is not so strong and free as that of the later works. In bar 110, the pedal should have B *natural* and the alto B *flat*. In one place in the Grave, the pedal part goes down to BBB, a note not yet present on our organs.

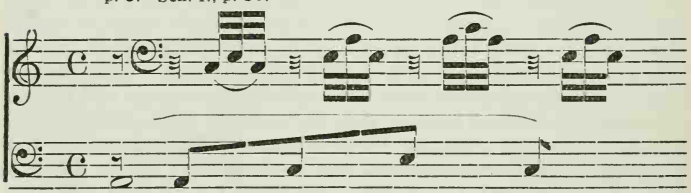
Bach marks the first passage *Très vitement*, and it is an open question whether he resorted to the remarkable manual "echoing" by bars, and later by half-bars. He probably did, as he had no swell pedal to create variety and interest. The suggestions for registering this *allegro* introduction are many and varied. The Novello Edition (choir: soft 8ft. and 4ft. throughout) hardly seems to accord with the fiery nature of the material. The Augener Edition recommends full swell without reeds, the box opened and closed by alternate bars to produce an effect of impressive echoes, the great being used four bars before the Grave movement. Widor and Sweitzer, in the Schirmer Edition, secure echoes between a great full of foundations and mixtures, and a swell similarly arranged. From bars 1 to 18, they play the odd bars on the great, the even-numbered bars on the swell (or choir). They strike the first note of each even bar on both great and secondary manual. This latter device might on some organs secure a good effect of accent. It is largely a personal

matter. In bar 19, they change between the even and odd *quarters* of a bar. But these fancy effects would appear to retard the rate, which expressly marks *Très vitement*. Mr. Harvey Grace seems to be nearer the mark when he says: "Choose a bright set of stops and rattle it off as fast as your fingers and the acoustic properties of the building will allow."

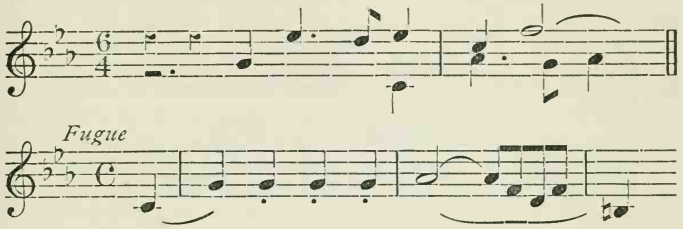
The Grave movement naturally asks for diapason tone. Few players can resist the strengthening of the giant scale-passage just before the long dominant "pedal-point" near the end of the Grave, which stops suddenly on a *staccato* diminished seventh chord, waking all the latent echoes of the building. The chromatic design of the pedal-part of the long closing cadenza works again to a dominant pedal-point, and this cadenza asks for the most brilliant effects obtainable.

Mr. Grace would take the Grave movement out of its jewel-like setting, and play it as a separate piece for a voluntary, putting a tonic chord in place of the interrupted cadence. He says that the noble monologue will then "arrest the departing faithful, whereas the *Très vitement* opening will merely hurry them away." We doubt this statement very much.

FANTASIA AND FUGUE IN A MINOR (early)

BG. XXXVIII. Aug. V., p. 640. Nov. XII., p. 60. Pet. No. 2067, p. 3. Sch. I., p. 86.

A composition of considerable charm belonging to the early period. It is interesting to compare it with the great *Prelude and Fugue in A minor*. The Fantasia shows a relationship with the transcriptions of the four Vivaldi concertos. The Fugue has a fine, vivacious subject, which is treated in the loose and fanciful style of Buxtehude, and ends with a long showy fantasia section which recalls the opening movement. The piece affords a fine opportunity for every variety of tone-colour.

FANTASIA AND FUGUE IN C MINOR
(sometimes called Prelude and Fugue)

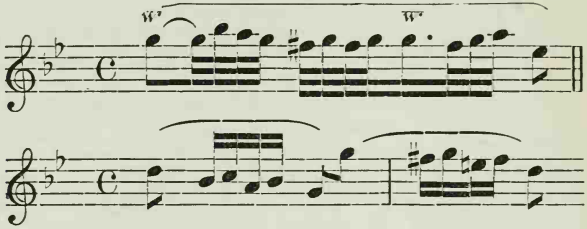
BG. XV. Nov. III., p. 76. Aug. II., p. 215. Pet. No. 242, p. 55.

A work of the middle period. The Fantasia is quiet, poetic, yet very expressive in feeling, close and concentrated in its imitative work and full of a noble elegiac resignation. The quavers of the second subject (bar 11) should be very definitely paired "after the manner of string playing;" and its inverted treatment in the tenor of bar 34 should be well marked. The binary form of the Fantasia is clearly shown at bar 21, where a dominant pedal point plays a similar rôle to the tonic in bars 1 to 7. The Fantasia divides into four divisions: bars 1 to 11, 12 to 21, 21 to 31, and 31 to 48. Register the first and third divisions a little less heavily than the second and fourth. The Fantasia ends with a half cadence.

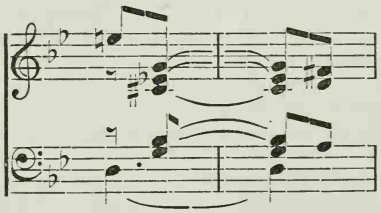
The Fugue has a fine energetic subject; and for the middle section one of the quaver counterpoints yields a counter-subject in minims which assumes fugal importance on its own accord. A complete *da capo* of the first section is then made, giving a ternary construction to the fugue, as is the case only in one other,—the ("Wedge") *Fugue in E minor*. Give the subject out on the foundations and mixtures of the great organ. Let both hands pass to the swell on the second quaver from the last in bar 28. The swell box should then be closed very gradually, and as gradually opened again up to the place where both hands return to the great at bar 50.

This *Prelude and Fugue* has been finely arranged for orchestra by Sir Edward Elgar (published by Novello). On the organ, the Fugue is usually *moderato*: Elgar has made a very bustling energetic thing of it for the orchestra.

FANTASIA AND FUGUE IN G MINOR (Great)
(often called Prelude and Fugue)

BG. XV. Aug. II., p. 254. Nov. VIII., p. 127. Pet. No. 241, p. 20.

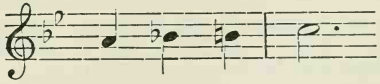


Probably the latest of all the Weimar works, for it was written by Bach specially for performance at Hamburg when he visited the city in 1720; and he doubtless chose the fugue subject from one of Reinken's own works in order to please the old organist. This may explain why in the Fantasia he reverted to the free rhapsodical methods of the Northern composers. The expressive writing, the harmonic audacity and the wonderful balance of the whole make this the finest of all the fantasias. Although the Fantasia is rhapsodical in style, it is really well knit as regards form and construction. The melodic outline is entrancing and the strong punctuating chords are heavy with colour. The violent contrasts of polyphony, closely clamped suspensions, and striking modulations, with the fancy-free *quasi*-improvisation, are held together by a strong, purposeful pedal part. I doubt whether I was wise when re-editing the Augener Edition (in 1914) in retaining Best's E natural in the following chord:

for Bach uses the "augmented sixth" chord in the other inversions. Still, it is a matter of opinion, as the manuscript copies

are not quite clear on the point. Would Bach have liked the E flat? It is difficult to say.

Some players open the Fantasia on the full swell; but it seems to require a more robust opening on the great up to mixtures. As the piece proceeds, there is ample opportunity for variety of colour.

Dr. Straube, in his new Peters Edition of this particular volume, waxes eloquent in his advice: "The stupendous force of this Fantasia requires the utmost dynamic feeling combined with the greatest simplicity and discretion in the use of tone-colour. The two polyphonic interludes, however (*un poco più lento*), and the chromatic climax later (on the *basso ostinato*) must be contrasted strongly with the surging waves of the *recitative* and the force of the massive chords." He recommends the slight prolongation of the heavy suspended chords, and the bringing of this theme

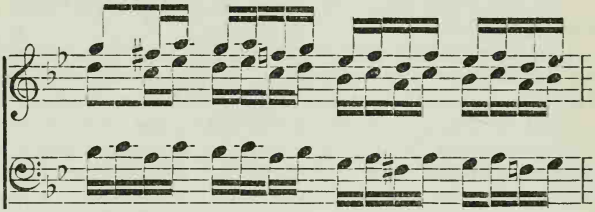


gradually into prominence.

The Fugue must follow the Fantasia immediately. Although the original manuscripts do not point to the connection of these two movements, the Fugue seems to follow "as night the day." Here, says Straube, the chaos of tortured emotions resolves itself into a lively combat of converging forces. "Out of the conflicting pessimism of the Fantasia, the hero struggles forth to the acceptance of the life and joy of creation, guided round by faith, without fear of death and the devil, like a Knight of the Cross, to accomplish life's journey in godly zeal and earnestness." But then, with Bach's abstract music, every person is free to put his own reading into it. When they are played together, there is some point, therefore, in ending the Fantasia with a minor chord and the Fugue with a major one.

Bach's Fugue subject was evolved from many in great use at the time. It very closely resembles one by Reinken in the *Fifth Sonata* of his *Hortus Musicus*, but Bach's is the culmination of them all; and the subject became so familiar (or shall we say famous?) that Matheson gave a simplified form of it to the candidates at an organ examination in 1725. This Fugue of Bach's

is the perfection of its kind. It should, of course, open brightly, boldly and even gaily. The episodes should pass to another manual, but both hands should never be transferred at the same time. The chords of the sixth



will only sound well when the great manual is well equipped with 16ft. tone.

FANTASIA SOPRA "CHRIST LAG IN TODESBANDEN"

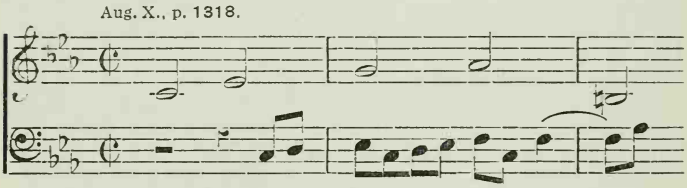
(See *Chorale-Preludes* under this title.)

FANTASIAS AND FUGUES

The others will be found under *Preludes and Fugues*.

FUGA CANONICA IN C MINOR

Aug. X., p. 1318.

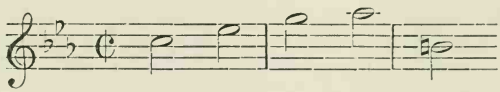


This highly-finished fugue in three parts only appears in the Augener Edition. This piece comes from the *Musikalische Opfer* (*Musical Offering*). In it, both subjects and answers are in strict canonical imitation. A detailed analysis of this work appears in Prout's *Fugal Analysis*.

FUGA RICERCATA A 3 VOCI IN C MINOR

Aug. X., p. 1312.

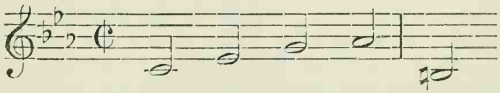
This very learned fugue, which appears only in the Augener Edition, is taken from the *Musikalische Opfer* (*Musical Offering*), a



work written by Bach expressly to show his mastery over the fugal forms. The word *Ricercata* implies the idea of research, the presentation of numerous devices worthy of being "sought out" and listened to with watchful attention. It certainly makes a fine organ piece, especially if the pedals are reserved for the C minor bass entries of the subject in the middle and at the conclusion.

FUGA RICERCATA A 6 VOCI IN C MINOR

Aug. X., p. 1322.



This also only appears in the Augener Edition. The piece originally appeared on two staves and also in "open" score (six staves). The six-part polyphony sounds very thick on the organ. It is, nevertheless, a very learned fugue. The ending is particularly fine.

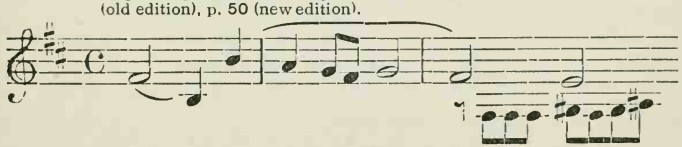
FUGA SUPER "ALLEIN GOTT"

(See Chorale-Preludes *Allein Gott.*)

FUGHETTA ÜBER "ALLEIN GOTT;" ÜBER "GELOBET SEIST;" &c.

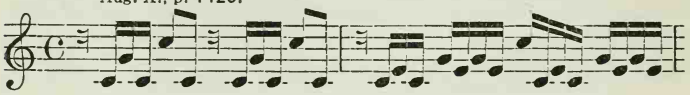
(See Chorale-Preludes *Allein Gott; Gelobet Seist;* &c.)

FUGUE IN B MINOR (on a theme by Corelli)

Aug. III., p. 422. Br. IV., p. 76. Nov. III., p. 60. Pet. No. 243, p. 46 (old edition), p. 50 (new edition).

This is called a double fugue, on the strength of the two combined subjects being announced simultaneously and always appearing together. This pair of subjects is taken from a work

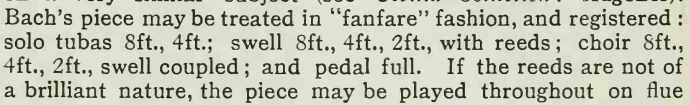
by Corelli (renowned violinist and composer: 1653 - 1713). Corelli's piece is only thirty-nine bars long, whereas Bach's extends to nearly a hundred bars. Notwithstanding the fresh and heightening nature of the episode, a certain sweet sadness gives the piece a considerable attractive power. The plagal cadence at the close, with its *tierce de picardie*, is very effective if played very broadly.

FUGUE IN C MAJOR (early work)

Aug. X., p. 1420.

This fugue, which appears only in the Augener Edition, is almost certainly an early work. Max Reger has written a fugue on a very similar subject (see *Cecilia Collection*: Augener). Bach's piece may be treated in "fanfare" fashion, and registered: solo tubas 8ft., 4ft.; swell 8ft., 4ft., 2ft., with reeds; choir 8ft., 4ft., 2ft., swell coupled; and pedal full. If the reeds are not of a brilliant nature, the piece may be played throughout on flue stops 8ft., 4ft., 2ft., up to twelve bars from the end, when the reeds may then be added.

FUGUE IN C MAJOR (in 4 parts, with Coda in 5 and 6 parts)

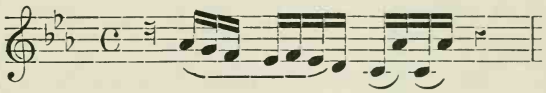
Aug. IX., p. 1105.



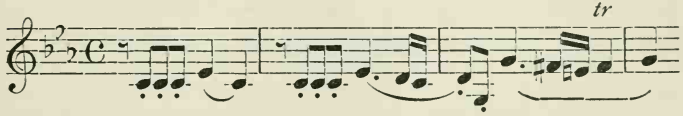
This piece appears only in the Augener Edition, where it is printed on two staves only, until five bars from the end, when the pedals enter with a few notes for the five- and six-part chords. It may have come from an early period of Bach's life, when he was wont to use the pedals in a very meagre fashion.

FUGUE IN C MINOR (early work)

Aug. III., p. 428. Br. IV., p. 58. Nov. XII., p. 95. Pet. Bk. 243., p. 50 (old edition), p. 54. (new edition).

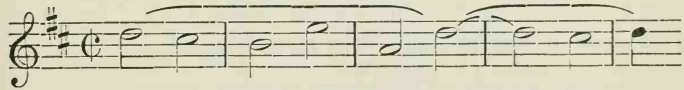
This fugue is now generally ascribed to Bach's son, Philip Emmanuel. Griepenkerl accepts it as a work of John Sebastian's

and only raises a doubt as to whether it was intended for the organ or the clavichord. It is probably an early work of the Lüneburg-Arnstadt period. No pedal is clearly indicated in the manuscript until the final cadenza. There is a certain rhythmic energy about the piece, although the contrapuntal interest is very slight. It makes an excellent study in "playing rests,"—to perpetrate an Irish "bull."

FUGUE IN C MINOR (on a theme by Legrenzi)

Aug., III., p. 412. Br. IV., p. 51. Nov. X., p. 230. Pet. No. 243., p. 36 (old edition), p. 40 (new edition).

Giovanni Legrenzi was a celebrated composer of sacred and secular music. He was born near Bergamo about 1625, and died at Venice in 1690. This fugue affords yet another direct example of the Italian influence on Bach's work. Mr. Harvey Grace calls the piece a failure, chiefly on account of its "numerous and aggressive cadences, nothing being done to tone down their effect of finality." We must confess, however, to a liking for this well-wrought double fugue, which carries first one rather stern subject through its full exposition, then another and more spirited subject, and then works the two together in skilful combination. The cadences serve to make the design more easily grasped by the layman.

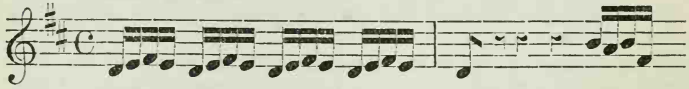
FUGUE IN D MAJOR (early work)

Aug. IX., p. 1168. Nov. XII., p. 83. Pet. 2067. p. 22.

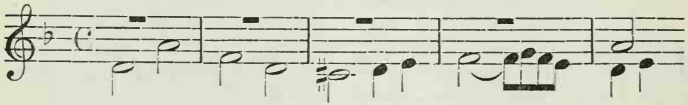


If this be a genuine work of J. S. Bach, it comes from a very early period of the composer's life. The excessive use of simple sequences makes it a very uninteresting piece.

FUGUE IN D MAJOR (variant)

Aug. X., p. 1394.

This is really a variant of the fugue to the well-known *Prelude and Fugue in D major*. The B minor episode is considerably altered, the work for the left hand and pedals being largely reversed. There are also extensive alterations in the bridge passages.

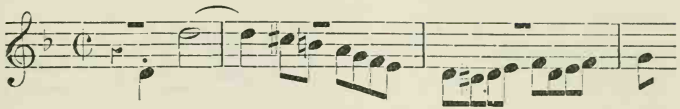
FUGUE IN D MINOR (II.) (From "The Art of Fugue")

Only in Aug. X., p. 1350.

The Art of Fugue (*Die Kunst der Fuge*), a series of fourteen fugues (one unfinished) and four canons on a single subject, was written for the most part in 1749, and the greater part of it was prepared for engraving during the composer's last illness. The work was published shortly after Bach's death. It was designed for an educational purpose and its mechanical ingenuity is extraordinary. Every fugal resource is applied somewhere or other: single, double, triple, and quadruple fugues; canon, augmentation, diminution. In the last one of the set, he even signs his own name in music (B A C H) as an addition to the counterpoint.

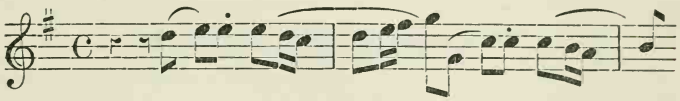
The Augener Edition does well to include some of these fugues along with the organ works. The whole collection of *Die Kunst der Fuge* may be seen under Riemann's meticulous editorial care in the Augener Edition, No. 6015. Prout has analysed several of these fugues in his volume, *Applied Fugue*.

FUGUE IN D MINOR (from "The Art of Fugue")

Only in Aug. X., p. 1402.

This spirited fugue, written as an illustration of "Double Counterpoint at the Fifth or at the Twelfth" (*alla duodecima*), comes out splendidly on the organ; and its flamboyant character

permits the use of the tuba to hurl forth the fine augmentation of the subject. Whatever may be said by purists against "picking out" the subject, there is no doubt that when it is in augmentation it is a mistake not to give it an increased volume of tone.

FUGUE IN G MAJOR

Aug. V., p. 669. Br. IV., p. 62. Nov. XII., p. 86. Pet. 2067, p. 12. Sch. I., p. 12.

This is one of the most delightful works of the youthful period. A broad registering would consider it as embracing three *tutti* passages on the great, connected by two episodes which can be played either on the choir or on the swell.

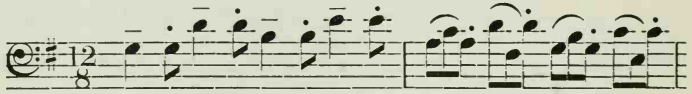
Dr. Sweitzer begins the fugue with foundation stops on all three manuals, coupled together with light swell mixtures. In each of the bars 14, 15, 16, 17, he adds another stop. In bar 24, the left hand only goes to the choir, returning to the great in bar 28. In bar 31, a stop is added to the great. In bar 40, we pass to the swell, and back to great again in bar 44. From bar 46, a gradual *crescendo* is made up to full organ in bar 54. Go to choir (with mixtures) at bar 60. Bar 66: great foundations. From bar 74, gradually add reeds and mixtures up to full organ at bar 79, and right on to the end. On the other hand, it will stand quite well a soft, light treatment, as registered in the Augener Edition.

Leonard Borwick has a jolly piano-solo arrangement of this fugue (published by Augener in 1926).

FUGUE IN G MAJOR (in 12-8 time; known as the "Jig" Fugue)

Aug. V., p. 186. Br. IV., p. 67. Nov. XII., p. 55. Pet. 2067, p. 18. Sch. I., p. 62.

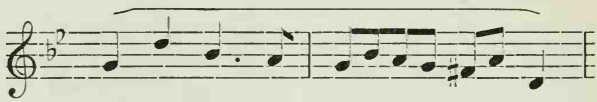
This fugue, although not written for the organ, is much played by organists on account of its unusual character; yet it loses the vigour of accent that it had on the two-manual pedal-cembalo



for which it was originally written. On the organ, the *forte* marks may stand for great, and the *piano* for swell. The tone must always be kept light and clear, or it will have the unwieldy effect of an elephant trying to dance gracefully.

FUGUE IN G MINOR (the "little" G minor)

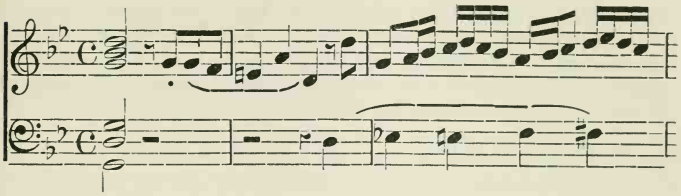
Aug. III., p. 406. Br. IV., p. 72. Nov. III., p. 84. Pet. 243, p. 46. Sch. II., p. 104.



It is a great mistake to associate melancholy and sadness with the minor key. This work is as bright and fresh as morning dew. Sweitzer opens it on the great foundations, coupled to the swell with a soft mixture, box closed. The box is gradually opened from bar 10 to bar 13. He makes a problem of the change of manual in bar 22. The Augener Edition leaves the high F sustained by the fifth finger on the great. Sweitzer echoes the little semiquaver figures in bars 22 to 25 by half-bars; but he has missed the subject in *stretto* in the right hand entirely. The right hand should go to the great on the second semiquaver of bar 26. The Augener Edition transfers the right hand to the swell on the second semiquaver of bar 33, leaving the two lower parts on the great until bar 37, when both hands pass to the opened swell, which is then gradually closed. Both hands on great for bar 44. Much play can be made with the episode, bars 55 to 58, by changing manuals in half-bar phrases. From bar 58 put both hands on the great, and gradually pile up the tone until the end.

FUGUE IN G MINOR (early)

Only in Aug. X., p. 1384.

This fugue, so irregular in construction, is something of a curiosity. It is really a "double" fugue in the sense that the counter-subject is announced simultaneously with the chief subject, and accompanies it throughout. Apart from a short

episode on a quieter manual (bars 18 to 25), the fugue should be played on the great throughout.

FÜNF CANONISCHES

(See Canonic-Variations *Vom Himmel hoch.*)

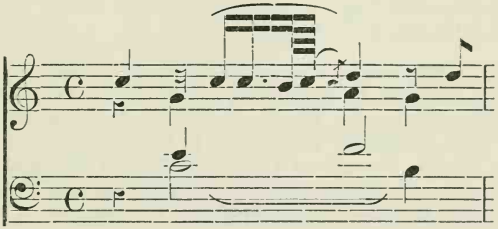
HARMONISCHE LABYRINTH

(See *Kleine Harmonische Labyrinth.*)

"JIG" FUGUE

(See *Fugue in G major*: 12-8 time.)

KLEINE HARMONISCHE LABYRINTH

BG. XXXVIII., No. 33. Aug. IX., p. 1182. Pet. IX., p. 16.

This piece, taken from a manuscript in Herr Fuch's collection at Vienna, will have to be accepted as a Bach work, I suppose, until some other author is proven. The B.G. Edition remarks that its authenticity is doubtful. It consists of three parts: the first marked *Introitus* (nineteen bars), ending in C minor; a second marked *Centrum*, a tiny chromatic fugue of twelve bars, ending on a half-cadence in C; and a third, *Exitus* (twenty bars), of the same nature as the *Introitus*. It may have

been written as a mere exercise in harmonic ingenuity, for it abounds in enharmonic modulation ; or it may have been a study to display the advantage of the new "equal temperament" tuning. In this respect, it would then resemble the famous prelude of John Bull's in the *Fitzwilliam Virginal Book*.

LITTLE ORGAN BOOK

(See *Orgelbüchlein*.)

ORCHESTRAL TRANSCRIPTIONS OF ORGAN WORKS

(See *Appendix*.)

ORGELBÜCHLEIN (Little Organ Book)

BG. XXV. Aug. VIII., &c., under the titles of the separate chorales; XI., special supplementary volume. Nov. XV., edited by Sir Ivor Atkins.

The autograph of this work, now in the State Library at Berlin, contains 184 pages. Bach obviously intended the collection to consist of 164 preludes on 161 chorale tunes. Each page bears the title of a Chorale, but many of the pages remain empty otherwise. Of the 164 pieces originally planned, only 46 were composed. There are only a few of the completed preludes in the second part of the book (*General Use*). The genesis of the idea is somewhat vague. The title-page shows that Bach's aim was primarily educational:—

"The 'Little Organ Book,' wherein Instruction is given to a Beginning Organist to work out a Chorale in every style; also to perfect himself in the Study of the Pedal, the Pedal being treated quite 'obbligato' throughout in the Chorales herein contained. To the Honour of the Lord Most High, and that my Neighbour may be taught thereby. Autore Joanne Sebast. Bach, p.t. Capellæ Magistro S. (erenissimi) P. (rincipis) R. (egnantis) Anhaltini-Colthinensis."

Bach secured the Cöthen post before he was actually free from Weimar. Dr. Terry thinks that if the "p.t." stands for *pro tempore*, Bach may have described himself as "*pro tempore* Capellmeister at Cöthen," because (although he had been officially appointed at Cöthen) he was not at all sure when, or even whether at all, he would be allowed to go there. Bach had resigned from his Weimar duties in resentment at Drese's appointment to the post

of Capellmeister. It was some time before the Duke of Weimar would consent to receive his resignation. When Bach in exasperation peremptorily demanded release, the Duke had him imprisoned, but allowed him to leave for Cöthen a month later. It is possible, therefore, that this famous manuscript, like another still more famous one (the *Fitzwilliam Virginal Book*), was written in durance vile. And the reason of its unfinished state would then be an unexpected, though welcome, release. Bach may never have later had the opportunity nor the inclination to take up the work again and complete it. Until Professor Sanford Terry, of Aberdeen, investigated the matter thoroughly, no editor seems to have recognised that Bach had a definite plan and order in his mind in the arrangement of the chorales. The Aberdeen professor, through finding the identical hymn-book which Bach used for his task, discovered that this *Orgelbüchlein* really consists of two chief parts, the first a kind of "Christian Year" according to the church's seasons and festivals (sixty preludes), and the second (and larger) part an illustration of the Christian life.* All but a few of the preludes which Bach composed for the work are, however, in the first part. The following table shows the scheme so far as Bach filled it in :—

Part I. SEASONS AND FESTIVALS

ADVENT

1. *Nun komm, der Heiden Heiland*
2. *Gott, durch deine Güte* or *Gottes Sohn ist kommen*
2. *Herr Christ, der ein'ge Gottes-Sohn* or *Herr Gott, nun sei gepreiset*
4. *Lob sei dem allmächtigen Gott*

CHRISTMAS

5. *Puer natus in Bethlehem*
6. *Gelobet seist du, Jesu Christ*
7. *Der Tag, der ist so freudenreich*
8. *Vom Himmel hoch, da komm' ich her*
9. *Vom Himmel kam der Engel Schaar*

* See *Bach's Chorals*, Part III. C. Sanford Terry. (Cambridge University Press. 1921.)

10. In dulci jubilo
11. Lobt Gott, ihr Christen, allzugleich
12. Jesu, meine Freude
13. Christum wir sollen loben schon
14. Wir Christenleut'

NEW YEAR'S EVE

15. Helft mir Gottes Güte preisen
16. Das alte Jahr vergangen ist

NEW YEAR'S DAY

17. In dir ist Freude

THE FEAST OF THE PURIFICATION

18. Mit Fried' und Freud' ich fahr' dahin (Nunc dimittis)
19. Herr Gott, nun schleuss den Himmel auf

PASSIONTIDE

20. O Lamm Gott unschuldig
21. Christe, du Lamm Gottes (Agnus Dei)
22. Christus, der uns selig macht
23. Da Jesus an dem Kreuze stund (the Seven Last Words)
24. O Mensch, bewein' dein' Sünde gross
25. Wir danken dir, Herr Jesu Christ, dass du für uns gestorben bist
26. Hilf Gott, dass mir's gelinge

EASTER

27. Christ lag in Todesbanden
28. Jesus Christus, unser Heiland
29. Christ ist erstanden
30. Erstanden ist der heil'ge Christ
31. Erscheinen ist der herrlichte Tag

THE ASCENSION

32. Heut' triumphiret Gottes Sohn

WHITSUNDAY

33. Komm, Gott, Schöpfer, heiliger Geist

TRINITY SUNDAY

34. Herr Jesu Christ, dich zu uns wend'

35 } *Liebster Jesu, wir sind hier* (two settings)
36 }

PART II. GENERAL

37. Dies sind die heil'gen zehn Gebot (The Ten Commandments)

38. Vater unser im Himmelreich (The Lord's Prayer)

39. Durch Adams Fall ist ganz verderbt (Fall and Redemption)

40. Es ist das Heil uns kommen her (Salvation in Christ)

41. Ich ruf' zu dir, Herr Jesu Christ (Supplication)

42. In dich hab' ich gehoffet, Herr (Trust in God)

43. Wenn wir in höchsten Nöthen sein (In time of trouble)

44. Wer nur den lieben Gott lässt walten (Trust in God)

45. Alle Menschen müssen sterben (For the Dying)

46. Ach wie nichtig, ach wie flüchtig (For the Dying)

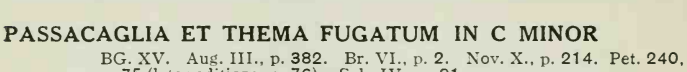
There is a little doubt as to whether Bach intended *Heut' triumphiret Gottes Sohn* (No. 32) for the Ascension. It was often so used. The two other Ascension chorales, however, mapped out by Bach in the manuscript—*Gen Himmel aufgefahren ist* and *Nun freut euch*—were not composed. The Bachgesellschaft Edition gives all these chorales in the above order. In 1925, Messrs. Novello brought out a new edition of the *Little Organ Book*, edited by Sir Ivor Atkins; and a supplementary volume arranging the preludes as above is being published by Messrs. Augener. It is a great advantage to have these chorale-preludes arranged in the order which Bach intended. However, as in most existing editions these pieces appear promiscuously, their annotations will be found in this handbook *under their respective titles.*

PARTITAS

(See *Chorale-Preludes.*)

PASSACAGLIA ET THEMA FUGATUM IN C MINOR

BG. XV. Aug. III., p. 382. Br. VI., p. 2. Nov. X., p. 214. Pet. 240, p. 75 (later editions, p. 76). Sch. IV., p. 91.



The *Passacaglia* sums up all the philosophy of Bach's second period,—the Weimar works. Passacaglia (*Passacaille*) was originally a Spanish dance in 3-4 time. In its developed form, it was a piece built up by variations over a continually repeated bass theme. Indeed, Bach's piece would be more correctly called a chaconne, because the ground-bass occasionally passes to the upper parts. Bach's grave opening recalls Buxtehude's *Passacaglia in D minor*, and the origin of most of Bach's figurative treatments of the theme can be found either in this work of Buxtehude's or in his *Chaconne in C minor*. The Lübeck composer commences one of his chaconnes with a fugue, but the use of a fugue as culmination is entirely Bach's idea, as indeed is the dramatic life of the whole piece. Here we see, too, the new mastery of the three-part work which Bach acquired at Weimar from his studies of the refined Italian chamber music with stringed instruments. Bach has crowned the work with his own genius, and this *Passacaglia* remains one of the greatest organ pieces ever written.

Though the piece was originally intended for a cembalo of two manuals and pedals, there can be little doubt that Bach had the organ in his mind when writing it. At any rate, it is now the sole property of the organist, and no piece allows him so much legitimate freedom in registration. Both contrast and unity must be sought, contrast not only of quality but of power. The broadest scheme of registration will be the best. After having given the theme out boldly on the diapason work (manuals and pedals), the first variation may be played softly with a single 8ft. stop on the pedal. The variations should then increase in power gradually up to the end of the twelfth, when both hands may drop on to a *mf* choir, with swell coupled. (Or the drop in tone may be made after the ninth variation.) The fourteenth variation may be treated: (*a*) both hands on soft swell; (*b*) one hand on swell and one on choir; or (*c*) with the two alternating manuals so arranged that the whole of the upward arpeggio should be

carried out on the same manual alternately. The fifteenth variation should be all on the swell, and the box should be gradually opened in the first four bars and closed in the next four bars. The sixteenth variation should be on the great diapason; and from this point each variation must be louder up to the fugue.

The next problem is to bring in the *Fugue*. There are two ways of doing this: (*a*) continue to sustain the first note of the subject by itself after lifting the rest of the final chord, taking care to bring into effect some previously prepared combination immediately this note is heard alone; or (*b*) make a short pause after the final chord and start anew on the fugue subject. The fugue may be opened (*a*) with both hands on the great, or (*b*) right hand on great and left on another manual. It is good to play the first pedal entry on 8ft. tone only, letting the 16ft. enter in bar 52. The episode (bars 29 to 52) lends itself readily to various treatments, elaborate or otherwise. From bar 52 (third beat), we remain on the great until the end, gradually rising to the climax of power for the final entry of the theme in bar 103.

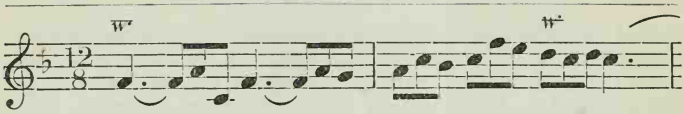
The passacaglia, chaconne or ground-bass may well be regarded as essentially an organ form, for the necessarily simple nature of the bass fits it well for the pedals. Many people before Bach's time composed on this plan, There are five ciaccone and passacaglias by Frescobaldi, Couperin. Purcell, Pachelbel, and notably Buxtehude, whose *Passacaglia in C minor* (Vol. I., No. 3) was undoubtedly one of the models for Bach's masterpiece. Bach clothed Buxtehude's bare outlines with every kind of florisation and development.

Bach has had many disciples in a modern vein. Notably: Merkel (Finale to *Sonata in B minor*, Op. 178); Rheinberger (Finale of *E minor Sonata*); Reger (*Introduction and Passacaglia in D minor*; *Basso ostinato* from *Zehn Stücke*, Op. 69); Stainer (*Ground-bass*, No. 4 of Twelve Pieces, first set); Sigfrid Karg-Elert (*Passacaglia in E flat minor*, Op. 25 b; *Passacaglia with Chorale*, Op. 65, No. 30; *Chorale Improvisations*, Op. 65, No. 35; *Chaconne and Fugue Trilogy*, Op. 73); Alan Gray (*Ground-bass*); John E. West (*Ground-bass*); and many others.

PASTORALE IN F MAJOR (in four movements)

Aug. V., p. 676. Br. V., p. 28. Nov. XII., p. 102. Pet. 240., p. 86 (later editions, p. 88). Sch. II., p. 96.

Nearly all the editions give this work as a suite in four movements: a Pastorale in F in 12-8 time; a short binary Interlude



in C major; an expressive movement of a violin character in C minor in 3-8 time; and a lively Finale in 6-8 time, again in simple binary form. In this form, its progenitor might well be found in the *Sixth Toccata* from Georg Muffat's *Apparatus-Musico-Organisticus* of 1690, where we find a first movement in F (ending on a half cadence), a second livelier one in the same key, an Interlude in D minor and A minor working to C major, and a fast movement in 6-8 in F major again.

The first movement of the Pastorale cannot be used separately without some adaptation, as it ends in the key of the mediant minor. Mr. Harvey Grace, in *The Organ Works of Bach* (Novello, 1922), suggests the following solution when this movement is used alone: "After the A minor phrase, go back to the beginning and repeat bars 1 to 9; then make a little bridge passage and end with the A minor close (2 bars) transposed to F major." This will be satisfactory or otherwise according to the value of the extemporised bridge. Other players have ventured on a varied use of some of the movements. Dr. Kendrick Pyne, of Manchester, used the Interlude in C minor as a prelude to the great *Passacaglia in C minor*. But there is really no reason for divorcing these movements. The character of all the movements is well in keeping with the title, and the fact that the first movement is the only one with a *pedale obbligato* does not preclude the use of the pedals in the other movements. In the C major movement they can be used for "pedal points," and for the last five notes of each of the two chief cadences. The C minor movement should be treated as a Trio, with an 8ft. stop alone on the pedal. The 16ft. may be added for the more important passages in bars 45 and 55. For the Fugato Finale, it will suffice if the pedals are introduced for the last three notes in the final cadence.

PEDAL EXERCISE IN G MINOR

Given only in BG. XXXVIII., No. 27.

PIANO ARRANGEMENTS (of Bach's Organ Works)

Franz Liszt (1811-1886) was the first to make piano arrangements of Bach's organ works: the great preludes and fugues in

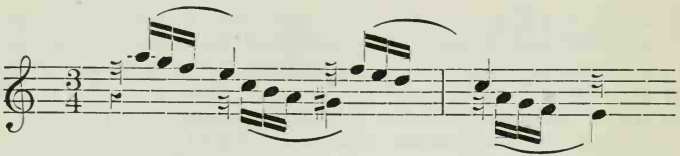
A minor, *C major* (4-4 time), *C major* (9-8), *G minor*, *E minor* ("Wedge"), and *B minor* (all published by Peters, Leipzig). Carl Tausig came next with an almost too brilliant transcription of the *Toccata and Fugue in D minor*. Busoni (1866 - 1924) arranged the great preludes and fugues, some of the toccatas and nine of the chorale - preludes: *Komm Gott Schöpfer; Wachet auf; Nun komm der Heiden Heiland; Nun freut euch, lieben Christen: Ich ruf' zu dir, Herr; Herr Gott, nun schleuss' den Himmel auf; Durch Adams fall; In dir ist Freude; Jesus Christus unser Heiland* (all published by Breitkopf & Härtel). Eugen d'Albert has also arranged the preludes and fugues in *C minor*, *G major*, *A major*, *F minor*, and the toccatas and fugues in *F major* and *D minor* (Forberg, Leipzig). The most successful of all organ transcribers for the piano was Max Reger. He arranged for piano duet (Augener) the preludes and fugues in *D major*, *G major*, *A minor*, *E minor*, *E flat major* (St. Anne's), the *Fantasia in G major*, the toccatas and fugues in *D minor* and *E major*, the *Fantasia and Fugue in G minor*, and (finest of all) the great *Passacaglia in C minor*; and for piano solo the preludes in *E flat*, *D major* and *E minor*, and the *Toccata and Fugue in D minor*. Joseph Weiss has even done the great *Passacaglia in C minor* (Steingräber). Since their time, the number of Bach transcribers has increased greatly. In the Appendices of this work, there will be found a list of nearly three hundred and fifty different arrangements of the various organ works of Bach, — mostly for piano, but also some for string instruments. This list has kindly been supplied by my friend, Mr. Harold Scull, an enthusiastic Bach researcher.

PRELUDES ON CHORALES

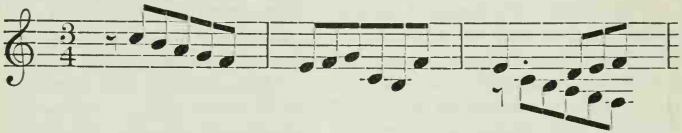
(See: *Orgelbüchlein*, *Chorale - Preludes*; *Eighteen Chorale-Preludes*; *Schübler Chorale-Preludes*.)

PRELUDE IN A MINOR

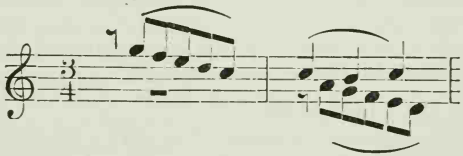
BG. XXXVIII., No. 13. Aug. V., p. 624. Br. IV., p. 46. Nov. X., p. 238. Pet. 243., p. 68 (later editions, p. 73).

This work — which is occasionally set for examinations — possesses very little value. Mr. Harvey Grace calls the piece "boring." Parry describes the work as "attractive." So it is to look at, from the researcher's point of view. It is obviously a work of Bach's student period, for the young composer follows

Buxtehude too closely, and he never knows when to stop "sequencing." The leaping pedal-figure is effective, even rather "Brahmsian," and we get five bars of *pedale-doppio* at the end.

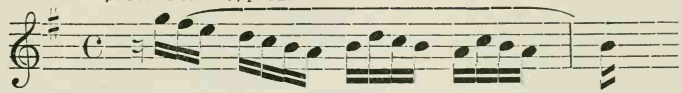
PRELUDE IN C MAJOR (I.)

BG. XXXVI., No. 21. Aug. IX., p. 1106. Nov. XII., p. 94. Pet. 247, p. 76.

This is another early work,—that is, if it is an authentic Bach piece at all. The part-writing is mellifluous, if somewhat thin. The only opportunity for the feet is the tonic "pedal-point" at the end.

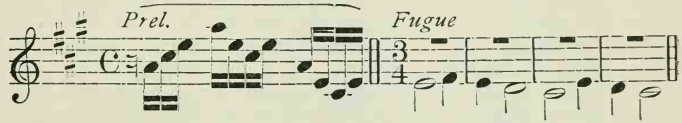
PRELUDE IN C MAJOR (II.)

BG. XXXVIII., No. 11. Aug. V., p. 686. Br. IV., p. 41. Nov. XII., p. 91. Pet. 247, p. 77.

Another early work of a student type. It consists of only thirty bars. The pedal is a little more developed than in the preceding prelude. The "augmented sixth" in bar 21, and the general suavity of the parts, suggest to Mr. Grace an authorship more connected with "the Krebs and Kittel tribe." It would make a very useful daily postlude for Evensong in cathedrals when the congregation is insignificant. The piece is not insignificant, however. It is a *multum in parvo* in effect, especially if the "full organ" is brought on at bar 19.

PRELUDE IN G MAJOR

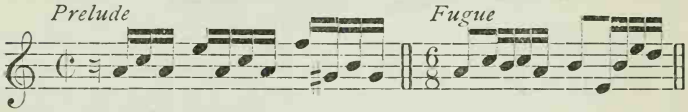
BG. XXXVIII., No. 9. Aug. V., p. 664. Br. IV., p. 42. Nov. II., p. 30. Pet. 247, p. 82.

This prelude, which contains a fairly liberal allowance of *pedale-doppio*, probably belongs to the same period as the *Prelude in A minor*, B.G. XXXVIII., No. 13 (*q.v.*). The zig-zag pedal-figures and the prevalence of sixths and scale-passages relate the work to a time prior to the Weimar period. Such a piece would have a better effect on a harpsichord than on an organ, unless the pedal tone be very bright and ringing. The vigorous flow of semiquavers is frequently broken by sudden crotchet passages. Still, there is an air of freedom and youthful vigour about the whole piece that is rather charming.

PRELUDE AND FUGUE IN A MAJOR

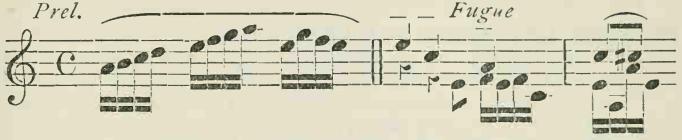
BG. XV. No. 12. Aug. II., p. 187. Br. I., p. 71. Nov. III., p. 64. Pet. 241, p. 14.

This important work of the Weimar period is frequently spoilt by too heavy a registration. The prelude, which is built upon material of Bach's early order of figuration, should be played fairly smoothly, with light tone-qualities. Dr. Karl Straube, of Leipzig, in his new edition (translated by Quentin Maclean), becomes very poetical over this prelude. He calls it a pastoral idyll, whispering of the magical still nights of spring. The fugue is more objective (he says) in its melodic suavity and in its gentle harmonic progressions, wrapped in its own musings and aloof from the tumult of the day. It is not easy to obtain the necessary light effect. Straube recommends the use of a celestial organ (when possible), and says that much can be done with a family of small-scaled viols. This seems very fanciful. Mr. Harvey Grace seems too severe in regarding the fugue as best suited to one manual throughout. I have sought a middle

course between these two views in my registration for the Augener Edition.

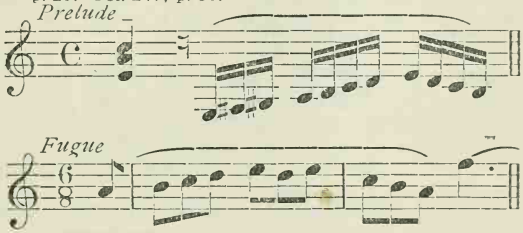
PRELUDE AND FUGUE IN A MINOR ("Great A minor")

BG. XV., No. 19. Aug. I., p. 83. Br. I., p. 30. Nov. VII., p. 42. Pet. 241, p. 54.

Dr. Karl Straube, of Leipzig, is of the opinion that Bach extemporised fugues on certain subjects from time to time, until they arrived at that final state in which he was satisfied to commit them to paper. This subject is of a florid nature and shows certain resemblances to the Buxtehudean models. One of the manuscripts of this prelude gives the subject in a much more chromatic and tortuous form (see Sweitzer, Book 1., page 272). Sweitzer also gives a more concise and prosaic form, in 3-4 time, of the subject of the fugue, which is probably an early work much worked up. Straube points out a close relationship between the prelude and fugue by the use of the same plaintive motive: compare bars 1, 2 and 3 of the prelude with bars 2, 3, 4 and 5 of the fugue subject. It is necessary to bring out the melodic foundation of these figures in performance, as marked in the phrasing of these figures in the new Peters or the later Augener editions. These special melodic notes may be very slightly lengthened, or even sustained as crochets. Much depends on the acoustic properties of the building. Even the extensive pedal phrase which begins at bar 25 of the prelude should be treated melodically. Both prelude and fugue demand a brilliant and energetic performance. We prefer the registration scheme given in the Augener Edition, especially in the fugue when the left hand stays on the great until bar 57 and passes to the swell at the fourth semiquaver. Mendelssohn resumed the great by dropping on to the long treble E in bar 94,—a bar before the left hand passed to the great. Stanford made a striking effect by playing this E on the tuba, and carrying the right hand on the solo until the end of the phrase. The fugue reaches a tremendous climax of power and brilliance. It is obviously a later work than the prelude.

PRELUDE AND FUGUE IN A MINOR (early work)

Aug. V., p. 612. Nov. X., p. 208. Pet. 242, p. 84.

This is obviously a youthful work. The copies from which the piece was taken are very imperfect. The piece, which follows the Buxtehudean figuration, has two fugal movements, and a return is made at the close to the material of the prelude. There are two abrupt cadences at the end of section: altogether it is very unlike Bach in procedure.

PRELUDE AND FUGUE IN A MINOR

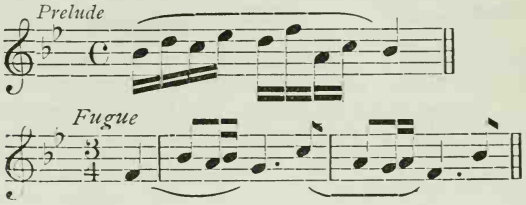
BG. XXXVIII., No. 4. Aug. IV., p. 497. Br. IV., p. 35. Nov. I., p. 20. Pet. 247, p. 66.

From the *Eight Short Preludes and Fugues*, which is a very compact little set of Bach's, obviously intended for educational purposes. The preludes aim at imparting flexibility to the fingers, whereas the fugues are written in close counterpoint, thus affording valuable practice in part-playing. They probably belong to the Weimar period. The Vivaldi influence is apparent in places. Apart from their educational value, Mr. Harvey Grace considers that the interest of the preludes falls a long way below that of the fugues, and regrets that so many pupils are made to waste their time over the former, especially (as he says) such technical material can be provided by the shorter and easier of the chorale-preludes, many of which are for manuals alone. (See also *Eight Short Preludes and Fugues*.)

PRELUDE AND FUGUE IN A MINOR (the short one)

(See *Fantasia and Fugue in A minor.*)

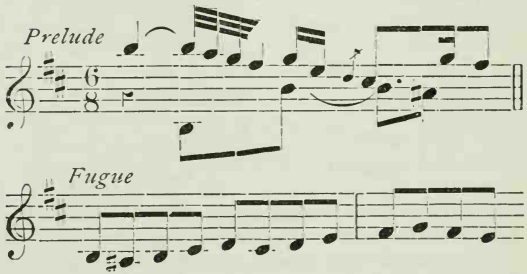
PRELUDE AND FUGUE IN B FLAT

BG. XXXVIII., No. 11. Aug. IV., p. 502. Br. IV., p. 38. Nov. I., p. 23. Pet. 247, p. 69.



From the *Eight Short Preludes and Fugues* (*q.v.*).

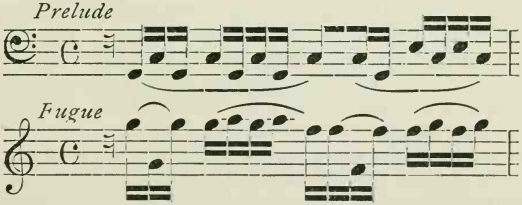
PRELUDE AND FUGUE IN B MINOR (the "Great B minor")

BG. XV., No. 20. Aug. II., p. 198. Br. I., p. 58. Nov. VII., p. 52. Pet. 241, p. 78. Sch. IV., p. 76.

Most people consider this the finest of all the preludes and fugues that Bach wrote; and Parry thinks it is the master's last work in this type of long organ piece. After this, Bach turned from the prelude and fugue form to the chorale-prelude. Dr. Sanford Terry and others scorn the idea of a possible strain of Hungarian blood in the Bach tribe: but such an infusion from the Mongol race would make him physically a still more universal man. I cannot help mentioning here that the fantastic ornamentations and the pervading melancholy of both prelude and fugue lend a Hungarian touch to the whole; but, of course,

Bach has here knit all this marvellous fantasy into a close organic whole, in which the superb sequences and the (almost) string-like pedal passages play an important part. The fugue is even more solid and severe, breaking away into some freedom for the middle section and acquiring a new counter-subject on its return to the final section, where the three successive entries on the pedals add much to the general grandeur of the whole.

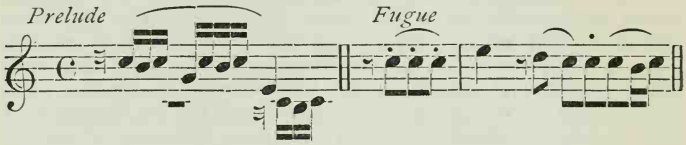
As to registration, many courses are open. Dr. Straube starts the prelude on a soft swell, adds tone very gradually, allows a great (up to principal) at the F sharp minor section, rises to a huge climax after the D major section, and then subsides, closing the prelude on the faint whisperings of the swell echo gamba. On a small instrument, where the gradations from stop to stop can hardly be called gradations, this type of rendering would hardly be poetical. The Augener Edition drops from a fairly loud great to a soft swell (8ft., 4ft., 2ft.) at the opening of the F sharp minor section, returning to the great eight bars later on. The great is used again eight bars from the end, and the prelude ends *fortissimo*. Straube opens the fugue on the swell *pp*, and treats it to a gradual *crescendo* throughout, ending *fff*. The Augener Edition opens the fugue on a *mf* great, transfers the parts gradually to swell and choir, and reaches the great full flues for the first B minor entry of the final section. It would take a whole book to itself to discuss the wonders and possibilities of this prelude and fugue.

PRELUDE AND FUGUE IN C MAJOR (the early one)

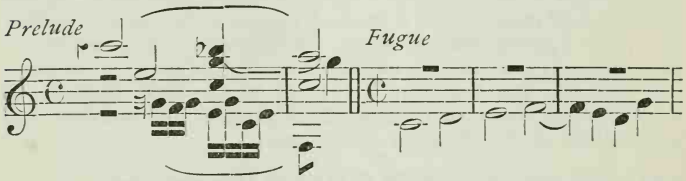
BG. XV., No. 7. Aug. II., p. 157. Br. IV., p. 2. Nov. VII., p. 74. Pet. 243, p. 2.

The simplicity of the figures and the elementary nature of the form show that the piece belongs to Bach's earlier period. It was probably written at Arnstadt. The pedal part is thin and

what there is consists of the rattling thunder order. Sweitzer explains that a greater dignity can be given to both prelude and fugue by phrasing the fugue in half-bars instead of by quarter-bars. This entails a rather slower rate.

PRELUDE AND FUGUE IN C MAJOR

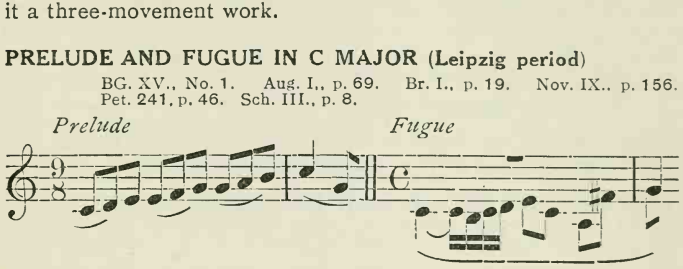
BG. XXXVII., No. 4. Aug. IV., p. 467. Br. IV., p. 16. Nov. I., p. 2. Pet. 247, p. 48.

From the *Eight Short Preludes and Fugues* (*q.v.*).

PRELUDE AND FUGUE IN C MAJOR (Weimar period)

BG. XV., No. 22. Aug. I., p. 1. Br. I., p. 2. Nov. III., p. 70. Pet. 241, p. 2. Sch.

We are quite safe in allotting this work to the Weimar period. The bold, solid prelude is at one in spirit with the fugue. There is no question about the registration of the prelude: it should be played throughout on a bold, bright great organ. The Schirmer Edition distributes *mordents* rather freely in the pedal cadenza at bars 24 to 26. The fugue, too, can be played throughout on the great, though more variety may be obtained by passing to the other manuals on the second beat of bar 35. The right hand willl then return to the great on the high C in bar 44, and the left hand on the second quaver of bar 45. The fugue owes a good deal of its stateliness to the conjunct nature of the pedal part. The introduction of the semiquavers near the end of the fugue was a happy inspiration. It is worth remembering, however, that many authorities hold that the beautiful and pathetic *Largo*

in A minor from the *Trio-Sonata in C major, No. 5*, was intended as a middle movement for this prelude and fugue, thus making it a three-movement work.

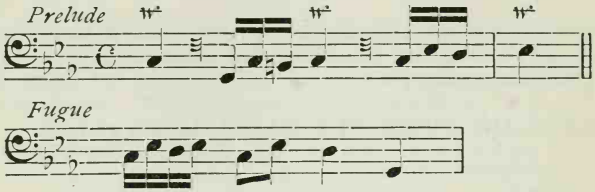
PRELUDE AND FUGUE IN C MAJOR (Leipzig period)

BG. XV., No. 1. Aug. I., p. 69. Br. I., p. 19. Nov. IX., p. 156. Pet. 241, p. 46. Sch. III., p. 8.

This piece is usually allocated to the Leipzig period, without any historical evidence, chiefly on account of the very serene style of the fugue. The prelude has more of the feeling of the happy pastoral works of the Weimar period. The opening figure is that associated by Pirro with a contented happy frame of mind, especially in a pastoral surrounding. The piece is akin to the Epiphany cantata, *The sages of Sheba shall come*, which Bach wrote at Leipzig in the year 1724. Both time and key, and even the figures, show a close relationship. The Augener Edition gives the prelude a pastoral reading. The Peters (Straube's new edition), Vol. II., plans it as a lusty welcome of the populace to some reigning prince, thus putting it into tune with the *Welcome* cantatas.

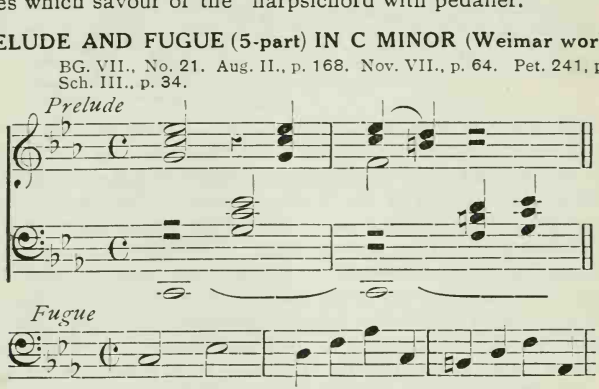
It is only another tribute to the universality of Bach's genius that the prelude stands both treatments equally well. The answer to the fugue (bar 2) bears a striking resemblance to the subject of *The Mastersingers Overture;* and Mr. Harvey Grace has drawn attention to Bach's favourite *British Grenadiers* cadenza, seven bars before the end.

PRELUDE AND FUGUE IN C MINOR (early work)

BG. XXXVIII., No. 1. Aug. I., p. 124. Br. IV., p. 10. Nov. II., p. 48. Pet. 243, p. 32 (later editions, p. 36).

This is one of the earliest preludes and fugues. The free use of the Couperin *mordent*, the reservation of the pedals in the fugue, the want of counterpoint over it, &c., all point to the Arnstadt period (1703-1707). If anything, the prelude is less

immature than the fugue, in which there are several choral passages which savour of the "harpsichord with pedalier."

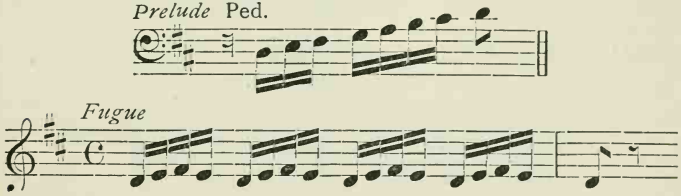
PRELUDE AND FUGUE (5-part) IN C MINOR (Weimar work)

BG. VII., No. 21. Aug. II., p. 168. Nov. VII., p. 64. Pet. 241, p. 36. Sch. III., p. 34.

The masterly prelude did not belong originally to the fugue: it comes from a much later period in Bach's life. We should say that the fugue is slightly inferior to the five-part *Fugue in F minor* (Aug. I., No. 5; *q.v.*). In both these fugues, the modulatory scheme is very restricted. The prelude is an exceptionally fine piece of musical construction. The form is cast on the *tutti* and *solo* scheme, allied to the old concerto form. Compare with the *St. Anne's Fugue in E flat* (Aug. I., No. 12). A solid theme of twenty-four bars is contrasted with the fugal treatment of a short scale figure in minims, which is accompanied by a counterpoint in quaver triplets. This counterpoint is of a "string" quality somewhat rare in Bach's organ works on this scale. As the movement develops, dotted notes are flung against this triplet figure; and it is a matter of nice argument as to whether the resultant semiquaver should be played exactly *with* the third

note of the triplet or a little after it. A horrible result of the English and American methods of coupling the pedals to the great occurs on the second beat in the fourth bar from the end of the prelude. The author frequently plays bottom CC, instead of this middle C, on the pedals. This provides quite a well-sounding chord. About 112 to the crotchet is a fairly good rate and gives the right vivacity to the prelude.

The fugue is more of a problem. It starts off in good strong five-part counterpoint, which it soon abandons, until the movement is about to close. The episode at bar 59 goes well on the swell. The left hand passes to the great with the tenor return of the subject in C minor. In the second chief episode, where the figures are more of a harpsichord nature, a lighter registration should be adopted, and the time may be accelerated slightly. The left hand returns to the great on the three crotchets preceding the final pedal entry in C minor, and the right hand joins the left on the great on the second beat (G) after the first pedal note (C).

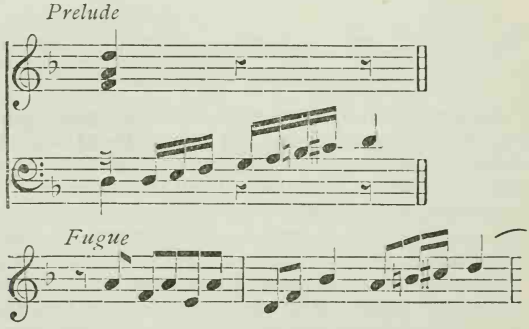
PRELUDE AND FUGUE IN D MAJOR

Aug. I., p. 22. Br. II., p. 18. Nov. VI., p. 10. Pet. 243., p. 14 (later editions, p. 16).

Like a number of other pairs of Bach's preludes and fugues, these two movements do not seem to have been originally intended for one another. They only appeared in conjunction in one manuscript (Nicolai's). They make, however, a strikingly good couple, much happier, for instance, than the *Prelude and Fugue (five-part) in C minor*. Griepenkerl, the editor of the Peters Edition, tells us that his own manuscript of the prelude is marked *Concertato*, obviously meaning that the piece belongs to the recital order. The prelude is divided into three distinct parts: (*a*) the showy opening, ending with that wonderful blaze of mediant harmony immediately preceding the onslaught of the

tonic,—surely one of the most amazing cadenzas ever written; (*b*) a steadily flowing *alla breve*, the main diapason movement giving, however, ample opportunity in its course for a rapid alternation of manuals,—this movement is frequently taken much too slowly; (*c*) a rhapsodical Adagio for *coda*, which is usually played in a fiery manner, but may well be taken as a soft interlude leading to the fugue.

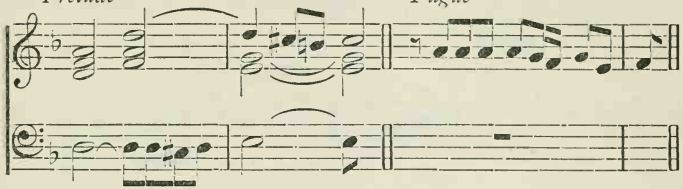
This showy fugue is a magnificent illustration of the way in which Bach imposed his own intense personality on the works of his great predecessors,—Buxtehude in this case. Reference may be made with advantage to the Lübeck master's *Fugue in F* (No. 14, Spitta's Collection), and also to the one in *F sharp minor* (No. 12). An interesting variant of this fugue, several bars shorter, may be seen in Aug. X., p. 1394, and on page 79 of Vol. IV. in the Peters Edition. Use a brilliant combination on the great. Adopt a sparkling rate for the fugue, and make it as showy as you like. The B minor section is frequently taken on the choir with good effect. If a soft combination is used, the piccolo 2ft. may be added. The fugue needs a good discretion in the winding up. A *rallentando* should be introduced about the third bar from the end, and the pedal octave leaps should be given in a very marked and deliberate manner.

PRELUDE AND FUGUE IN D MINOR

Aug. IV., p. 472. Br. IV., p. 19. Nov. I., p. 5. Pet. 247, p. 51.

From the *Eight Short Preludes and Fugues* (*q.v.*)

PRELUDE AND FUGUE IN D MINOR (violin work)

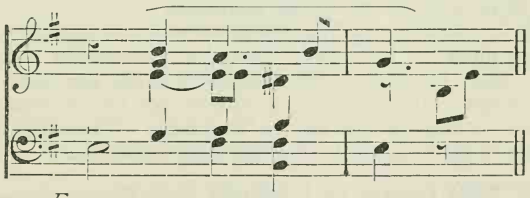
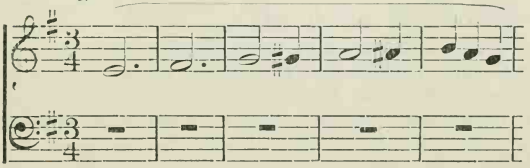
Aug. I., p. 100. Br. II., p. 31. Nov. VIII., p. 150. Pet. 242, p. 42.

Prelude *Fugue*

The prelude is somewhat insignificant, and (in any case) is a much earlier work than the fugue, which really needs no introduction. The pedal is not indicated at all, though it may be used with good effect at the close.

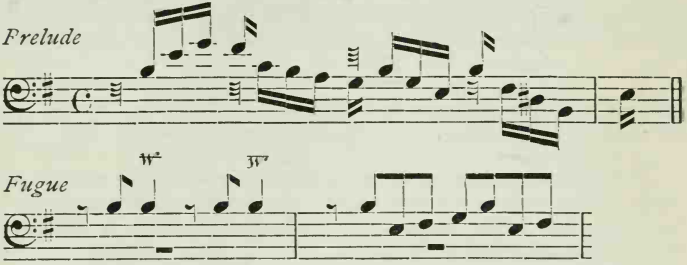
The fugue was arranged for the organ by Bach from a movement in his solo *Violin Sonata No. 1*, where it appears in G minor. The general registration plan should be of a light, rather than a heavy, kind; and the phrasing should be of the "string bowing" order. The free rhapsodical *coda* makes a fine study in expressive playing: it is in such passages that we can really feel that Bach makes the instrument "speak."

PRELUDE AND FUGUE IN E MINOR

BG. XXXVIII., No. 6. Aug. IV., p. 478. Br. IV p. 23. Nov. I., p. 8. Pet. 247, p. 54. Sch. II., p. 10.

Prelude

Fugue

From the *Eight Short Preludes and Fugues*.

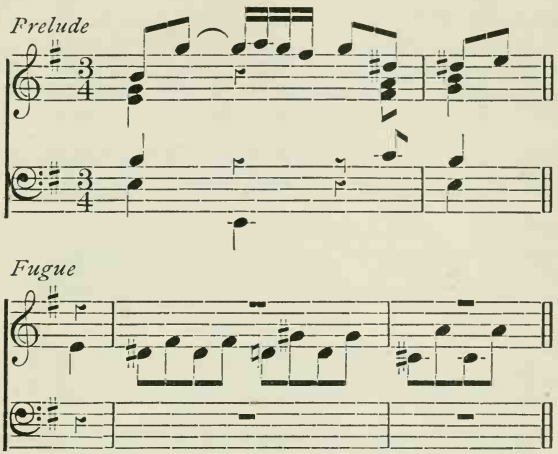
PRELUDE AND FUGUE IN E MINOR (the "little one")

BG. XV., No. 9. Aug. I., p. 39. Br. III., p. 76. Nov. II., p. 44. Pet. 242, p. 88. Sch. III., p. 80.

The technique and form of this deeply-expressive little work shows that it is certainly an early composition. The prelude has so close a spiritual connection with the fugue that there is little doubt—if any—that it was written expressly for it. One is inclined to think that the wide skips of the tenth in the pedals, near the end of the prelude, are more effective on the harpsichord than on the organ. In the prelude, quite a modern emotional touch is introduced by the use of the "dominant minor ninth" chord and the "diminished seventh." Griepenkerl inserts an extra bar after bar 17, saying that the Forkel and the Kittel manuscript copies contained it.

It is only recently that players have been induced to register this fugue quietly. It is even fuller of melancholy than the prelude. Both movements are frequently taken too fast. The *mordente* in the subject and answer should not be chromatic but diatonic, according to the key of E minor. When the pedal enters, the *mordent* should be F sharp and E natural.

PRELUDE AND FUGUE IN E MINOR (the 'Wedge" Fugue)

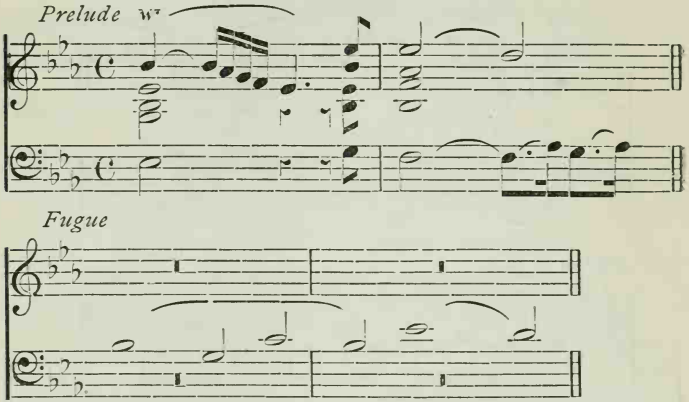
BG. XV., No. 23. Aug. II., p. 227. Br. I., p. 41. Nov. VIII., p. 98. Pet. 241, p. 64. Sch. III., p. 84.

In the prelude, one of three last Leipzig pieces, the principles of the *rondo* form may be easily traced in the frequent return of some development of the first idea. Nevertheless, without any reference to modern musical construction, the architectural balance of the work is perfect. Begin the piece on a bright great coupled to full swell.

The fugue is even more remarkable in form, for we have a complete *Da Capo* of the first tonic section, thus making it a simple ternary form on a large scale. The only other fugue planned on similar lines is the *C minor* (Aug. II., p. 215), but in the *E minor* the *Da Capo* is even more precise. The important free episode in the middle should pass to another manual. The Augener Edition shows the best way of doing this. The use of the Bach "endless scale" in the pedal should be carefully noted.

PRELUDE AND FUGUE IN E FLAT

(The so-called "St. Anne" Fugue)

BG. XV., No. 16. Aug. I., p. 133. Br. II., p. 2. Nov. VI., p. 28. Pet. 242, p. 2. Sch. III., p. 61.

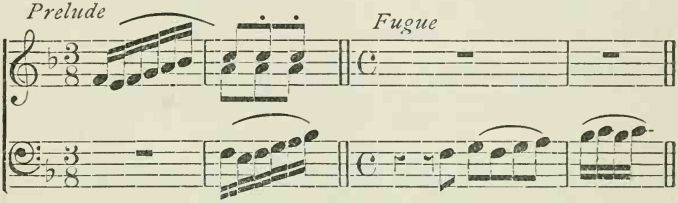
These two movements, which belong to the Leipzig period, were amongst the few works of Bach which were engraved during the composer's life-time. The prelude forms the opening piece and the fugue the closing one of the volume,—Part III. of the *Clavierübung*, which appeared in 1739. In this volume, the fact that twenty-one chorale-preludes separate the two pieces goes far to prove that Bach intended no "pairing" of these two pieces. But is the coincidence of the key quite accidental?

In England, the fugue is known as the "*St. Anne*" *Fugue* because the subject tallies note for note with the first line of Croft's well-known English hymn-tune, which was certainly unknown to Bach. Prout suggests that the subject was founded on an old German chorale.

The prelude is in the *rococo*, ornamental style, and contains some intriguing graces or ornaments,—pointing to Bach's use of the pedal clavichord rather than of the organ. The bouncing nature of the pedal figure is difficult to secure on large organs, especially as the tradition of such lively movements is to "double-dot" the dotted notes. On the other hand, we here meet with the term *per organo pleno*, which sometimes indicates a piece laid out for an organ of three manuals and pedals; and is used at other times to indicate a combination of all the great and pedal flues, mutation stops and mixtures, with 16ft. and 32ft. reeds (no 8ft. or 4ft.) on the pedals only. The changes of manual beginning at bar 32 are marked in the original copy. Augener's Edition gives a good scheme of registration for this prelude.

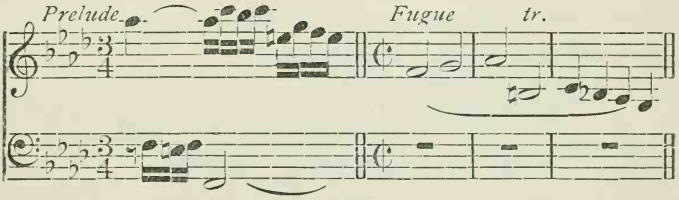
One authority attributes a symbolical intention to the tripartite fugue, thereby denoting the three persons of the Blessed Trinity. The fugue on the first subject is obviously a movement for the great diapasons, and the fugue on the lively quaver subject as obviously calls for the swell. In this section,

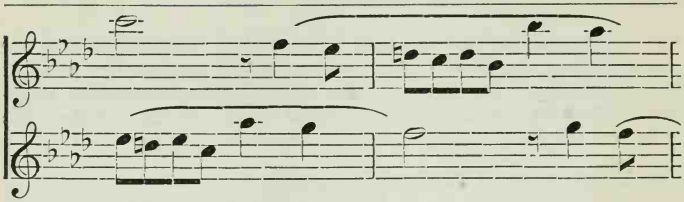
the first and second subjects are worked together. For the exposition of the third subject, some players pass to the great at the beginning of the bar, whereas others are more precise, passing to the great on the *second* crotchet beat. In this section, the first and third subjects are worked together.

PRELUDE AND FUGUE IN F MAJOR

BG. XXXVIII., No. 7. Aug. IV., p. 482. Br. IV., p. 26. Nov. I., p. 11
Pet. 247, p. 57. Sch. II., p. 13.

From the *Eight Short Preludes and Fugues* (*q.v.*).

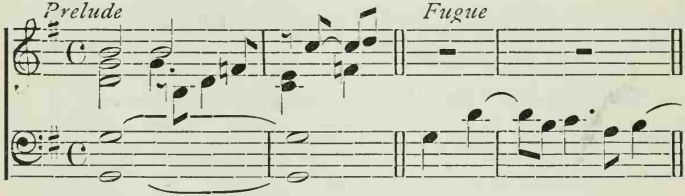
PRELUDE AND FUGUE IN F MINOR

BG. XV., No. 10. Aug. I., p. 45. Br. II., p. 38. Nov. VI., p. 21.
Pet. 241, p. 29. Sch. IV., p. 20.

This, one of the Weimar works, was only preserved to us by a single copy made by Bach's pupil, Kittel. The prelude is in binary form. The use of the *mordente* connects the work with the style of the early period: see *Prelude and Fugue in C minor* (early work), Aug. I., p. 124. The counterpoint of the five-part fugue is masterly, but the restricted modulatory scheme places it as one of the earlier works. The fifths in bar 60 between the treble and tenor have given commentators some anxiety, but the difficulty disappears if the crossing of the alto and treble is borne in mind.

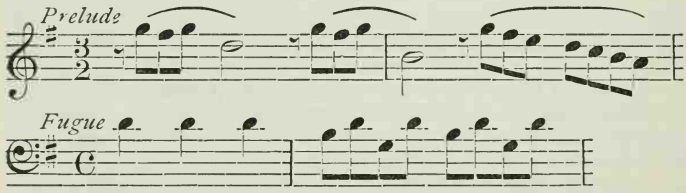


There is nothing of a harpsichord nature about the pedal bass of this fugue; but there are a few bars of the less solid style of the early periods,—notably in bars 88 to 93.

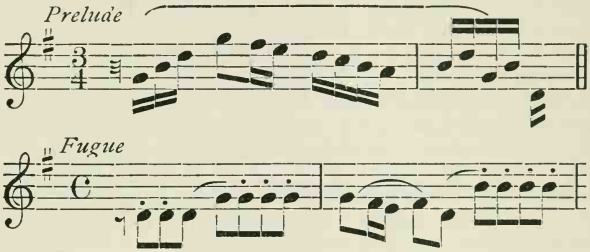
PRELUDE AND FUGUE IN G MAJOR (short)

BG. XXXVIII., No. 8. Aug. IV., p. 487. Br. IV., p. 29. Nov. I., p. 14. Pet. 247, p. 60. Sch. II., p. 17.

From the *Eight Short Preludes and Fugues* (*q.v.*)

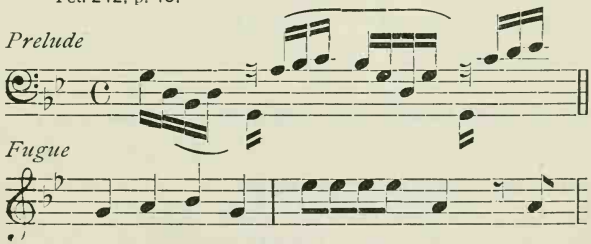
PRELUDE AND FUGUE IN G MAJOR
(Early work, with short interludes)

BG. XXXVIII., No. 2. Aug. I., p. 112. Br. III., p. 67. Nov. VII., p. 80. Pet. 243, p. 8 (later editions, p. 9). Sch. I., p. 68.

We place this work in the earliest period of Bach's creative output on account of its slight texture, the use of sustained harmony for a bridge, and the rather stiff and formal modulatory scheme. The fugue is of the zig-zag pattern which associates so many of the earlier works with the pedal harpsichord.

PRELUDE AND FUGUE IN G MAJOR
(The "Great G major;" late Weimar)

BG. XV., No. 17. Aug. I., p. 56. Nov. VIII., p. 112. Pet. 241 p. 7. Sch. IV., p. 30.

Spitta assigns the years 1724 or 1725 to this Weimar masterpiece. It should be played on the full flues, with a certain decisive yet bouncing touch. The influences of the clavier work and of the Italian composers are shown in the suave flow of the figures and (especially) in the cadence to the fugue.

PRELUDE AND FUGUE IN G MINOR (early work)

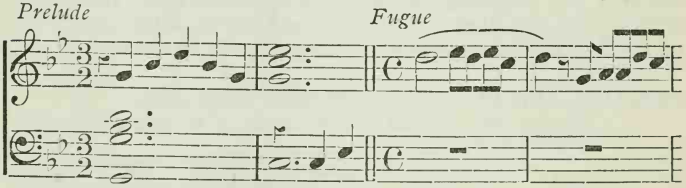
BG. XV., No. 11. Aug. I., p. 9. Br. II., p. 46. Nov. VIII., p. 120. Pet. 242, p. 48.

The fragmentary nature of this prelude fixes the date of the piece as written before the Weimar period,—about 1711 or even earlier. The cadenza-like section, with its fanciful patterns of demisemiquavers and its long-drawn sequences, is interesting in connection with the progress made by the equal temperament tuning. For an even more poetic example of this, we may turn

to the *Fantasia in G minor*. Some Italian connection with the last movement of the *Concerto in C major, No. 3* (Aug. V., p. 720), which was an arrangement of a Vivaldi violin piece, may also be traced.

Open the prelude on a bright great, play the free running section on the full swell (or great and swell alternated), and return to the great at the bar in which the "pedal-point" enters.

The influence of the Northern school is again very pronounced in the fugue, which is finely wrought and contains a magnificent pedal passage in the D minor section. The German Bach Society editor recommends the elision of the second half of bar 51 and the first half of bar 52 to avoid the reiterated cadence. The fugue dashes into a free cadenza at the end. Here the acoustic effects of the building are obviously intended to be utilised to the full.

PRELUDE AND FUGUE IN G MINOR

Aug. IV., p. 492. Br. IV., p. 32. Nov. I., p. 17. Pet. 247, p. 63.

From the *Eight Short Preludes and Fugues (q.v.)*.

PRELUDE AND FUGUE IN G MINOR (the "Great one")

More often called the *Fantasia and Fugue (q.v.)*

SCHUEBLER CHORALE-PRELUDES

The six chorale-preludes, which were published by Schübler at *Z*ella (in the Thuringian Forest) between 1746 and Bach's death in 1750, were arrangements from his Leipzig church cantatas as follows :—

1. *Wachet auf, ruft uns die Stimme* (fourth movement, *Zion hört die Wächter singen*, of Cantata 140).
2. *Wo soll ich fliehen hin* or *Auf meinen lieben Gott* (from a lost cantata).

3. *Wer nur den lieben Gott lässt walten* (fourth movement, *Er kennt die rechten Freudenstunden*, of Cantata 93).
4. *Meine Seele erhebt den Herren* (fifth movement; *Er denket der Barmherzigkeit*, of Cantata 10).
5. *Ach bleib' bei uns, Herr Jesu Christ* (third movement, *Ach bleib' bei uns, Herr Jesu Christ*, of Cantata 6).
6. *Kommst du nun, Jesu, vom Himmel herunter* (second movement, *Lobe den Herren, der Alles so herrlich regieret*, of Cantata 137).

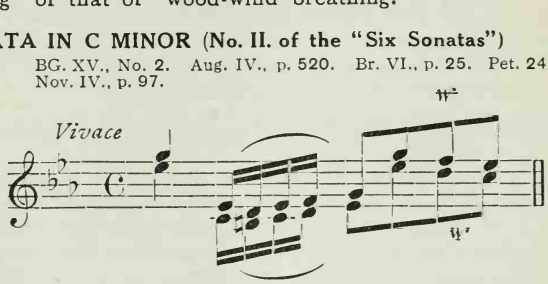
SIX SONATAS OR TRIOS (for Two Manuals and Pedals)

BG. XV. Aug. IV. Br. VI. Nov. IV. and V. Pet. 240.

The position of the trio-sonatas of Bach in the organist's répertoire has been likened by Sweitzer to that of Clementi's *Gradus ad Parnassum* for the pianist. We should rather compare them with the Chopin Études: for the organist's ability to render these trio-sonatas easily and intelligently is a mark of high attainment in polyphonic playing. The autograph of these works, which lies in the Berlin Library, contains no precise description. There is a title page, perhaps of even date, which bears the legend "Six Sonatas for two keyboards and pedals." This might of course indicate the organ; but it was just as likely that it meant the two-manual clavicembalo with pedalier which seems to have been used at that period by all the German organists in their homes. The sincerity and the melodious nature of the music welds together a variety of styles—French, German and Italian—into one well-balanced unity. Some of the passages seem ill-fitted for the harpsichord; others are not essentially organ-like. Two movements are said to have been intended for definite organ works: the Finale of *Sonata No. 4 in E minor* as a middle movement for the *Prelude and Fugue in G major* ("My spirit was in heaviness"), Pet. II., p. 7; and the *Largo in A minor* of the *Fifth Sonata* was originally intended to be the middle movement for one or other of the *Preludes and Fugues in C major*. The chief aim of the work was obviously educational; but Parry observes that Bach "delighted in combining the beautiful with the educationally helpful." Bach doubtless had in mind his growing family of organists-to-be. Forkel says that Bach wrote them especially for his eldest son, Wilhelm Friedemann. Most

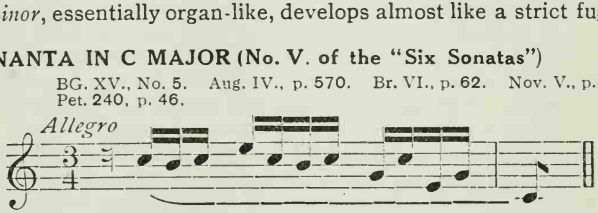
of the movements were written between 1723 and 1727. A chamber-music style pervades the whole set. They should therefore be registered lightly, as though played by a set of three instruments; a flute, viola and a 'cello; an oboe, viola d'amore and a bass flute; and so on. One of the chief interests is the phrasing, which should follow along the lines either of "string-bowing" or that of "wood-wind breathing."

SONATA IN C MINOR (No. II. of the "Six Sonatas")

BG. XV., No. 2. Aug. IV., p. 520. Br. VI., p. 25. Pet. 240, p. 11. Nov. IV., p. 97.

This sonata begins with a *Vivace in C minor*. The *Largo in E flat*, which follows, shows how well the organ can give us the effect of a trio,—say, flute, violin and bass; whereas the *Allegro in C minor*, essentially organ-like, develops almost like a strict fugue.

SONANTA IN C MAJOR (No. V. of the "Six Sonatas")

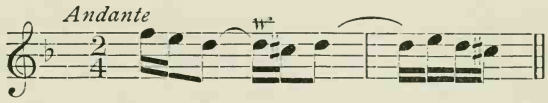
BG. XV., No. 5. Aug. IV., p. 570. Br. VI., p. 62. Nov. V., p. 134 Pet. 240, p. 46.



Here we have a sprightly *Allegro in C major*, a deeply-expressive *Largo in A minor*, and an energetic *Finale in C major*.

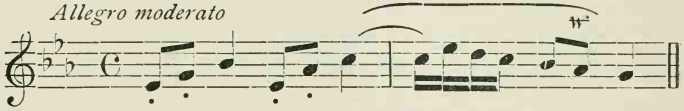
SONATA IN D MINOR (No. III. of the "Six Sonatas")

BG. XV., No. 3. Aug. IV., p. 538. Br. VI., p. 38. Nov. IV., p. 110. Pet. 240, p. 24.

The tie in bar 1 reduces the *mordent* to a single appoggiatura. The middle movement, marked *Adagio e dolce*, is practically a *barcarolle*. The *Vivace finale* may perhaps be taken rather faster than most of the final movements in the sonatas. It must cer-

tainly not have the increase of rate which is required for a Beethoven finale.

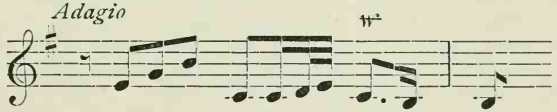
SONATA IN E FLAT (No. I. of the "Six Sonatas")

BG. XV., No. 1. Aug. IV., p. 506. Br. VI., p. 15. Nov. IV., p. 88. Pet 240, p. 2.



This sonata comprises the usual three movements,—moderately fast, slow and fast. The first movement asks for *staccato* notes in the arpeggio figures. The *Adagio* should be taken at a gentle swinging rate, like a Siciliano or boat-song. Compare the *Pastoral Symphony* in Handel's *Messiah*, which is nearly always taken too slowly.

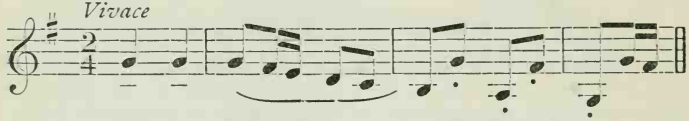
SONATA IN E MINOR (No. IV. of the "Six Sonatas")

BG. XV., No. 4. Aug. IV., p. 556. Br. VI., p. 52. Nov. V., p. 124. Pet. 240, p. 36.

This sonata has an *Adagio* (introduction), followed by a *Vivace in A minor*, an *Andante in B minor* (one of the loveliest of all Bach's Andantes), and a finale marked *Un poco allegro*. We must remember that the terms *adagio* and *vivace* indicated rates much closer together than now-a-days. The *Andante* from this sonata has been orchestrated by Sir Henry Wood.

SONATA IN G MAJOR (No. VI. of the "Six Sonatas")

BG. XV., No. 6. Aug. IV., p. 594. Br. VI., p. 80. Nov. V., p. 151. Pet. 240, p. 63.

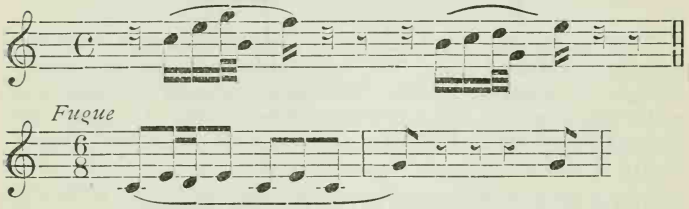
The opening *Vivace* of this sonata has also been orchestrated by Sir Henry Wood, and comes out very finely on the strings.



The ornaments in the *Lento* must not be taken too fast, but calmly and restfully. The final movement should not be fast, although marked *allegro*. It should be nearer *moderato*.

TOCCATA AND FUGUE IN C MAJOR

(the "Great One," in three movements)

BG. XV., No. 25. Aug. II., p. 306. Br. III., p. 45. Nov. IX., p. 137. Pet. 242, p. 72. Sch. II., p. 32.

This Weimar work suggests the organ recital visits to neighbouring towns and cities, which Bach so frequently made at this period. The usual title Toccata and Fugue counts for little, the former term applying merely to the dashing cadenzas of the opening section. Bach is really here, as elsewhere, adapting the old concerto form to the purposes of the organ. After one of the most magnificent pedal cadenzas ever written, we settle down into a well-measured and animated movement, reminding us of some of the early Italian masters and reaching at the various cadences a Handelian length of swing. The chief theme of this section may be traced back to the *echo* passages of the preceding pedal cadenza. This movement is followed by one of the most touching — even if the simplest — of Bach's adagios; and the whole suite (for that is what it really is) is crowned with a really "jolly" fugue, the subject of which is formed largely from notes of the common chord.

Although in the Augener Edition a plan of registration is adopted which imparts a pastoral colouring to the opening

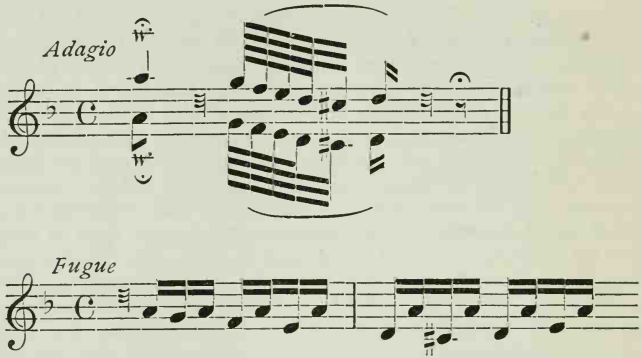
cadenza portion, there is nevertheless much to be said for taking the opening at a dashing rate on a strong bright organ. In any case, the remarkable pedal cadenza requires a really powerful pedal organ to give it the proper effect. The art of the gramophone has far to go before it is even within sight of the possibilities of recording such a passage,—certainly one of the finest effects in all music; and nothing but the organ can encompass such a dashing cavalcade of deep powerful notes. Hours of practice may be well spent in securing the best phrasing for this great pedal passage. Most players allow a good deal of *rubato*, and all agree in obtaining some kind of echo effect at the repetition of the latter part of the phrases. Some organists produce a kind of "dumb-peal" by uncoupling the manuals for the echoes. Sweitzer takes the opposite course, playing the echoes on the great manual instead of on the pedals. In any case, the difference of tone should not be exaggerated. In bar 16 of the pedal cadenza, the twelfth semiquaver should be A not G.

The *Tempo* movement (after the opening cadenza), with its very formal cadences, allows some effective antiphony between the great and swell organs. The Adagio calls naturally for an effective use of solo stops,—oboe and clarinet, or flute and cor anglais, &c.; some, but not all of these. The passing over to the *Grave* seven-part harmonic section must be carefully contrived. Some players put the right hand straight on to the great at the *récit.* passage (on the A), two bars before the chords.

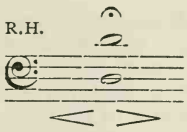
The Fugue must be played with a bouncing *spianato* touch. There are two different ways of ending it: (*a*) a *diminuendo* for the last five bars; or (*b*), continue on a loud great, sustaining the low pedal CC right on to the end.

TOCCATA AND FUGUE IN D MINOR (the "popular" one)

BG. XV., No. 26. Aug. II., p. 271. Br. III., p. 45. Nov. VI., p. 2. Pet. 243., p. 24 (later editions, p. 27). Sch. II., p. 84.

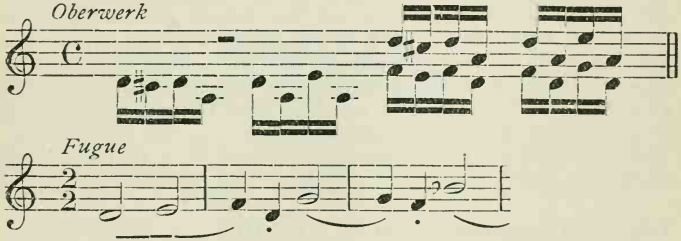
Dr. Sweitzer places this in the "first master period,"—that which begins with the latter part of the Arnstadt period and covers the Weimar tenure. The piece is really in Bach's second style, in which he freed himself from the direct influence of the Northern organists. The opening is imposing in the extreme. The *mordent* should, of course, be diatonic, with the G natural, not G sharp. Do not take the *prestissimo* — from bar 4 to

bar 22—too fast: a "good modern *allegro*," Sweitzer says. Undoubtedly, the opening calls for "lots of colour." Those who lack imagination in this direction should listen to "His Master's Voice" gramophone record of the Philadelphia Orchestra's rendering of the piece under Stokowski. Pirro says that the piece is all thunder and lightning, wind and hail,—a veritable storm-piece. Others regard the work very scientifically, calling attention to the unusual subdominant "answer" to the fugue subject, which gives such a G minor bias to the opening of the fugue, and go so far as to say that the fugue subject is wrongly barred. We will not weary the reader here by repeating the fantastic theories of explaining the so-called "consecutive fifths" in bars 8-10, whether the phrasing can undo them, or whether they are really nought but a chain of suspensions. They did not worry Bach, and they need not worry us at all. This German analytical method will in time take all the life out of Bach's music. Our advice is to leave science to the theorists and play the passage with dash, letting the fifths do their worst, or rather their best.

Do not open the Fugue too loudly. With regard to the shakes on G at the C minor pedal entry, some classical players prefer the antique effect of the A natural, although A flat seems to put the passage more definitely into the modern conception of the ending of the fugue. Some retain the full organ to the end; others apply a moderate *diminuendo*. A long octave D



can be added to the last chord, by the right hand on a swell reed (horn or cornopean).

TOCCATA AND FUGUE IN DORIAN MODE

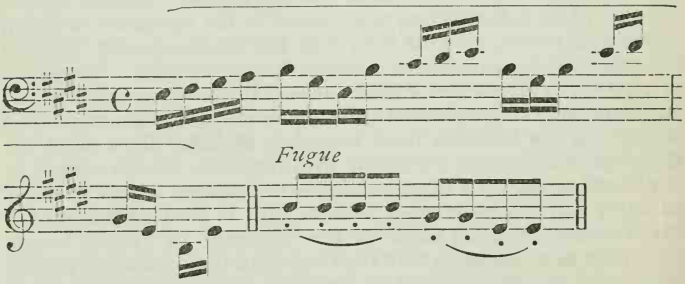
BG. XV., No. 14. Aug. III., p. 360. Br. III., p. 32. Nov. X., p. 196. Pet. 242, p. 30. Sch. III., p. 47.

This is one of the supreme masterpieces of the Weimar period. The older signatures always omitted the last flat in the signature. It is generally given the description "Dorian mode" because of its being written with no flat in the signature. Modern editions, however, give the flat; but the tendency with Bach in the minor mode was always towards the raised sixth. The work is styled *Præludium und Fuge in D-moll* in the Sweitzer Edition. Although no autograph exists, the piece is generally accepted as one of the few in which Bach recorded, probably for a pupil, his directions for playing, especially with regard to the manuals. It is difficult to secure a proper balance on modern organs in order to carry out his antiphonal effects. W. T. Best's treatment of the Toccata by using reeds in the "fanfare" or "tucket" style was quite in accordance with the Bach tradition. Sweitzer credits Bach with the use of reeds; but more frequently, as a good balance must be obtained, it will probably be best to use the flue work of the great, answered by swell flue-work (box opened), or even by choir coupled to swell.

Bach, according to the preserved markings, begins the Toccata on the Oberwerk. At the second half of bar 13, he passes to the Positiv; after that, the antiphony between the two manuals becomes closer and closer, until the whole becomes one of the most remarkable treatments of the organ ever devised. Sweitzer says there is some doubt as to the use of trills in the soprano of bars 51, 64 and 93.

The Fugue, with its far-flung double suspensions, is one of the finest and purest pieces of organ polyphony even written; indeed, many would make no qualification, and forthright call it the finest. The great may gradually be reduced from bar 58 until 67, when the right hand may pass to the swell and the left hand join it at the following bar,—on the second crotchet beat, of course, in both cases. The return may be made (with some little manipulation of phrase) at bar 81. The subject may appear slightly in relief by having the left hand alone on the great in bars 131 *et seq.*, and again at bars 146 *et seq.* The final return to the great will come at bar 167, on the second beat. The long trill on E for the pedals (bars 178 *et seq.*) should be worked in quavers.

TOCCATA (with two fugues) IN E MAJOR
(sometimes given in C major)

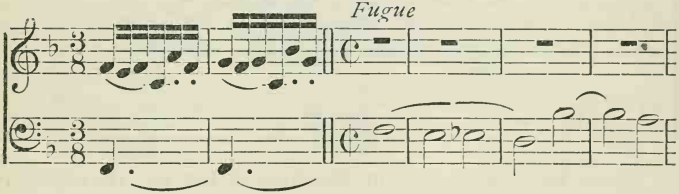
BG. XV., No. 27. Aug. II., p. 288. Br. III., p. 20. Nov. VIII., p. 88. Pet. 242, p. 62 (in C major). Sch. I., p. 22.



This work, which obviously belongs to the end of the Arnstadt period, exists in two forms,—in C major and in E major. The Schirmer, Augener and Breitkopf Editions give it in E. The

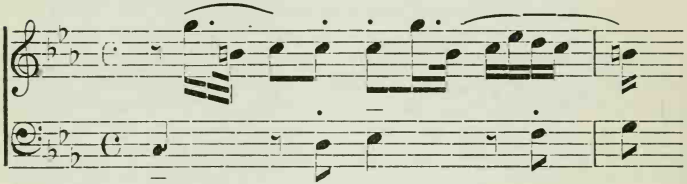
Augener Edition also gives it in C major, in Vol. IX., p. 1185. In Peters, where it is called Præludium et Fuga, it is given in C, but the first two sections are also printed in E at the end of the Preface. Bach described this suite, or chain of two preludes and two fugues, as *Concertato*, thus showing that he intended it for recital performance rather than for general service use. Each fugue is introduced by a brilliant cadenza, which in the first case certainly reaches the dignity of a prelude. The last fugue (in triple time) has a decidedly secular feeling.

TOCCATA AND FUGUE IN F MAJOR

BG. XV., No. 16. Aug. III., p. 331. Br. III., p. 2. Nov. IX., p. 176. Pet. 242, p. 16. Sch. Vol. IV., p. 2.

Here, again, as in the so-called "Dorian" Toccata, we find a return to the early virtuosity now raised to a higher dignity. The opening of the two main canonic sections, beginning at the first bar and at bar 83, may be played on different manuals, provided that the two manuals can be properly balanced in volume of sound. Sweitzer is of the opinion that little is gained by so doing, and thinks that Bach played the whole piece throughout on the great. This remarkable statement is in strong contrast with the treatment of many famous players. The Augener Edition provides a large amount of what appear to us to be legitimate organ effects in the way of responsive chords on contrasted manuals. Even the tubas are naturally called for near the end. One detail may be emphasized here: the pedal should not be coupled for the long "pedal-points." The fugue is not often played, probably for two reasons: the toccata itself is planned on an extensive scale, and is so brilliant that the fugue comes as an anti-climax. The fugue might be more frequently played on its own account. The subject has a majestic curve. Some editions suggest a *mordent* on the fifth note (B flat), and a trill (with a

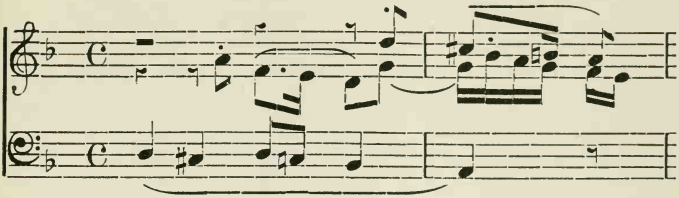
final turn) on a penultimate G. The pedal part is particularly fine. The whole of the first portion (up to bar 70) must be broadly phrased. With the new subject of the episode (which may be taken on the swell), a kind of firm *staccato* touch should be used. The combination of the two subjects at the end is exceedingly effective, and the last broad pedal entry is superb. The fugue, like the toccata, stands amongst the supreme heights of pure organ music.

TRIO IN C MINOR

BG. XXXVIII., No. 31, Aug. IX., p. 1173. Not in Breitkopf. Nov. XII., p. 108. Pet. 2067, p. 38.

These two movements, in the style of the six trio-sonatas, are somewhat intriguing. Were it not that Bach is endlessly various, we should not be inclined to attribute these pieces to him at all. They are certainly previous to the sonatas, as the work is much less mature. The imitation is of a curious kind: there is some use at the unison even. The bass figures are of the iambic order. The work may be profitably compared with the *Aria in F*, as it probably belongs to the same period. The first movement, a moderately slow one, ends in the dominant-minor. This is followed by a faster movement in half-common time (2-2) in a loose kind of ternary form.

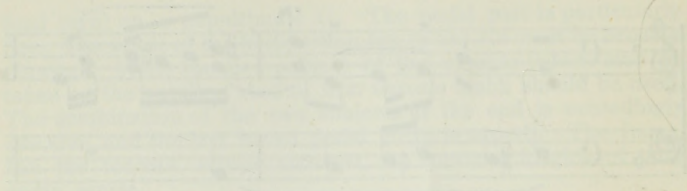
TRIO IN D MINOR

BG. XXXVIII., No. 23. Aug. V., p. 688. Br. V., p. 36. Nov. II., 54 Pet. 243, p. 76.

The *Trio in D minor* is still more curious than the one in C minor. Here we have only one movement. The traditions and authorities for the piece are vague. The parts enter very closely. The counterpoint at the end of bar 3 produces some curious results when inverted in bar 15. It occurs again in bar 41. Bach may have mollified the effect a little in playing by

double-dotting the dotted quaver; this, however, is only conjecture. The hard effect comes about by the downward treatment of the melodic form of the minor scale, a use which sounds antique to us, but was customary in Bach's time. The frequent "graces" require close attention. The trill followed by the demisemiquavers, as in bar 2, should begin on the upper note and have four notes (six in all). The other ornaments will be best played as single *mordents*.

TRIO-SONATAS

(See *Sonatas*.)



A COMPLETE LIST

OF

ARRANGEMENTS

OF

BACH'S ORGAN WORKS

PIANO SOLO

The names of the various publishers of the originals are given under the headings in the text of the book.

In the case of arrangements, the name of the arranger is given in italic type, with the name of the publisher attached.

Chorale Preludes

Ach bleib' bei uns, Herr Jesu Christ
Stradal—Schuberth 7490, p 11. *Samuel Feinberg*—Universal 8321, p 19. *Szanto*—Kahnt. *Murdoch*—Schott, Vol 2, p 2.

Ach wie nichtig, ach wie flüchtig
Stradal—Schuberth 7489, p 55. *Reger*—Universal 1287, p 8. *Phillip*—Ménestrel, p 22.

Allein, Gott in der Hoh' sei Ehr (IV. in A)
Stradal—Schuberth 7487, p 47.

Allein, Gott in der Hoh' sei Ehr (VI. in A)
Stradal—Schuberth 7487, p 55.

Allein, Gott in der Hoh' sei Ehr (VIII. in G)
Feinberg—Universal 8321, p. 15. *Murdoch*—Schott, Vol 4, p 1.

Allein, Gott in der Hoh' sei Ehr (V. in G)
Stradal—Schuberth 7487, p 51.

Alle Menschen müssen sterben
Cooper—Oxford University Press, p 4. *Stradal*—Schuberth 7489, p 54.

An Wasserflüssen Babylon (in four voices)
Stradal—Schuberth 7487, p 15. *Reger*—Universal 1287, p 22.

Aus der Tiefe rufe ich
Szanto—Kahnt. *Murdoch*—Schott, Vol 2, p 9.

Christe, du Lamm Gottes
Stradal—Schuberth 7489, p 29.

Christus, der uns selig macht
Stradal—Schuberth 7489, p 30.

PIANO SOLO—*Continued*

Christ ist erstanden (I.)
Stradal—Schuberth 7489, p 36.

Christ lag in Todesbanden (IV.)
Reger—Universal 1287, p. 18.

Christ lag in Todesbanden (I.)
Herschel—Demets. *Stradal*—Schuberth 7489, p 35.

Christum wir sollen loben schon (II.)
Stradal—Schuberth 7489, p 15.

Dies sind die heil'gen zehn Gebot' (I.)
Stradal—Schuberth 7489, p 46.

Da Jesus an dem Kreuze stund
Stradal—Schuberth 7489, p 31.

Das alte Jahr vergangen ist
Rummell—Chester, No. 6. *Phillip*—Ménestrel, p 18. *Reger*—Universal 1287, p 10. *Stradal*—Schuberth 7489, p 19. *Winding*—Hansen.

Der Tag, der ist so freudenreich (I.)
Stradal—Schuberth 7489, p 8.

Durch Adams Fall ist ganz verderbt (I.)
Phillip—Ménestrel, p 28. *Reger*—Universal 1287, p 6. *Stradal*—Schuberth 7489, p 48. *Busoni*—Breitkopf & Härtel 2460, p 4. *Winding*—Hansen.

Durch Adams Fall ist ganz verderbt (II.)
Busoni—Breitkopf & Härtel 2460, p 5.

Ein' feste Burg
Murdoch—Schott, Vol 1, p 10.

Erbarm' dich mein, O Herre Gott
Henderson (Eight Choral Preludes, p 6)—Bayley & Ferguson. *Phillip*—Ménestrel, p 4.

Erschienen ist der herrliche Tag
Stradal—Schuberth 7489, p. 42.

Erstanden ist der Heil'ge Christ
Stradal—Schuberth 7489, p 41.

Es ist das Heil uns kommen her
Cooper—Oxford University Press, p 10. *Henderson* (Eight Choral Preludes, p 10.)—Bayley & Ferguson. *Phillip*—Ménestrel, p 12. *Stradal*—Schuberth 7489, p 49. *Winding*—Hansen.

Es ist gewisslich an der Zeit
Borwick—Augener. *Busoni*—Breitkopf & Härtel 2459, p 11. (See "Nun freut euch lieben Christen g'mein")

PIANO SOLO—*Continued*

Gelobet seist du Jesu Christ (I.)
Stradal—Schuberth 7489, p 7. *Winding*—Hansen.

Gotts Sohn ist kommen (I.)
Stradal—Schuberth 7489, p 4.

Helft mir Gottes Gute preisen
Stradal—Schuberth 7489, p 18.

Herr Christ, der ein'ge Gottes Sohn (I.)
Phillip—Ménestrel, p 17. *Stradal*—Schuberth 7489, p 5. *Henderson* (Eight Choral Preludes, p 14, under the title of "Herr Gott nun sei gepreiset:" We praise Thee, O God)—Bayley & Ferguson. *Winding*—Hansen.

Herr Gott, nun sei gepreiset
Winding—Hansen.

Herr Gott, nun schleuss den Himmell auf
Stradal—Schuberth 7489, p 26. *Busoni*—Breitkopf & Härtel 2460, p 2.

Herr Jesu Christ, dich zu uns wend' (I.)
Feinberg—Universal 8321, p 3. *Stradal*—Schuberth 7487, p 21. *Murdoch*—Schott, Vol 4, p 10.

Herr Jesu Christ, dich zu uns wend' (III.)
Stradal—Schuberth 7489, p 44.

Herzlich thut mich verlangen
Reger—Universal 1287, p 9. *Henderson* (Eight Choral Preludes, p 4.)—Bayley & Ferguson. *Philip*—Ménestrel, p 14. *Winding*—Hansen. *Murdoch*—Schott, Vol 1, p 4.

Heut' triumphiert Gottes Sohn
Stradal—Schuberth 7489, p 42.

Hilf Gott, das mir's gelinge
Stradal—Schuberth 7489, p 34.

Ich ruf' zu dir, Herr Jesu Christ
Reger—Universal 1287, p 7. *Phillip*—Ménestrel, p 10. *Henderson* (Eight Choral Preludes, p. 13)—Bayley & Ferguson. *Busoni*—Breitkopf & Härtel 2459, p 17. *Stradal*—Schuberth 7489, p 50. *Winding*—Hansen *Murdoch*—Schott, Vol 3, p 2.

In dich hab' ich gehoffet, Herr (II.)
Stradal—Schuberth 7489, p 51.

In dir ist Freude
Herschel—Demets. *Busoni*—Breitkopf & Härtel 2460, p 8. *Stradal*—Schuberth 7489, p 20.

PIANO SOLO—*Continued*

In dulci Jubilo (I.)
Stradal—Schuberth 7489, p 11.

In dulci Jubilo (II.)
Murdoch—Schott, Vol 3, p 15.

Jesus Christus, unser Heiland (II.)
Stradal—Schuberth 7487, p 61. *Feinberg*—Universal 8321, p 10. *Busoni*—Breitkopf & Härtel 2460, p 12.

Jesus Christus, unser Heiland (IV.)
Stradal—Schuberth 7487, p 64.

Jesus Christus, unser Heiland der den Tod
Stradal—Schuberth 7489, p 36. *Murdoch*—Schott, Vol 1, p 6.

Jesu Leiden, Pein und Tod
Szanto—Kahnt.

Jesu, meine Freude (II.)
Stradal—Schuberth 7489, p 14. *Murdoch*—Schott, Vol 3, p 7.

Komm, Gott, Schöpfer, heiliger Geist (I.)
Busoni—Breitkopf & Härtel 2459, p 2. *Stradal*—Schuberth 7487, p 67.

Komm, Gott, Schöpfer, heiliger Geist (II.)
Stradal—Schuberth 7489, p 44.

Komm, heiliger Geist (I.)
Stradal—Schuberth 7487, p 3. *Reger*—Universal 1287, p 31.

Komm, heiliger Geist (II.)
Stradal—Schuberth 7487, p 9.

Kommst du Nun, Jesu vom Himmel
Stradal—Schuberth 7490, p 14. *Henderson* (Selected Pieces, Bach, p 45)—Bayley & Ferguson. *Murdoch*—Schott, Vol 4, p. 5.

Liebster Jesu, wir sind hier (V.)
Henderson (Eight Choral Preludes, p 9)—Bayley & Ferguson. *Besly* (under the title of "Dearest Jesu;" transposed to G)—Boosey.

Liebster Jesu, wir sind hier (I.)
Phillip—Ménestrel, p 20. *Stradal*—Schuberth 7489, p 46. *Winding*—Hansen.

Liebster Jesu, wir sind hier (IV.)
Rummell—Chester. *Cohen*—Oxford University Press. *Besly* (with V.)—Boosey.

Liebster Jesu, wir sind hier (only in Pet. 2067, p. 50)
Murdoch—Schott, Vol 1, p 1.

PIANO SOLO—*Continued*

Lob sei dem Allmächtigen Gott (I.)
Stradal—Schuberth 7489, p 6.

Lobt Gott, ihr Christen allzugleich (I.)
Stradal—Schuberth, 7489, p 13. *Rummell*—Chester, Series 1, No. 7.

Meine Seele erhebt den Herren (I.)
Stradal—Schuberth 7490, p 10. *Cooper*—Oxford University Press, No. 2. *Phillip*—Ménestrel, p 2. *Tausig*—Furstner. *Murdoch*—Schott, Vol 4, p 18.

Mit Fried' und Freud' ich fahr' dahin
Stradal—Schuberth 7489, p 24.

Nun danket alle Gott
Stradal—Schuberth 7487, p 31. *Reger*—Universal 1287, p 28.

Nun freut euch lieben Christen g'mein
Borwick—Augener Sheet. *Busoni*—Breitkopf & Härtel 2459, p 11.

Nun komm, der Heiden Heiland (I.)
Stradal—Schuberth 7487, p 40.

Nun komm, der Heiden Heiland (II.)
Stradal—Schuberth 7487, p 37. *Busoni*—Breitkopf & Härtel 2459, p 8.

Nun komm, der Heiden Heiland (III.)
Stradal—Schuberth 7489, p 3.

Nun komm, der Heiden Heiland (IV.)
Stradal—Schuberth 7487, p 43.

O Lamm Gottes unschuldig (II.)
Stradal—Schuberth 7487, p 25. *Borwick*—Oxford University Press. *Tausig*—Furstner.

O Lamm Gottes unschuldig (I.)
Stradal—Schuberth 7489, p 28.

O Mensch, bewein' dein' Sünde gross
Reger—Universal 1287, p 3. *Henderson* (Eight Choral Preludes, p. 20)—Bayley & Ferguson. *Phillip*—Ménestrel, p 24. *Tausig*—Furstner. *Stradal*—Schuberth 7489, p 32. *Winding*—Hansen. *Murdoch*—Schott, Vol 2, p 6.

Puer natus in Bethlehem
Stradal—Schuberth 7489, p 6.

Schmücke dich, O liebe Seele
Stradal—Schuberth 7487, p 18. *Reger*—Universal 1287, p 25.

Valet will ich dir geben (III.)
Reger—Universal 1287, p 13. *Murdoch*—Schott, Vol 2, p 12.

PIANO SOLO—*Continued*

Vater unser im Himmelreich (I.)
Stradal—Schuberth 7489, p 48

Vater unser im Himmelreich (V.)
Rummel (Set 1, No. 4)—Chester. *Murdoch* (with added introduction)—Schott, Vol 3, p 4.

Von Gott will ich nicht lassen
Stradal—Schuberth 7487, p 34.

Vom Himmel hoch, da komm' ich her (I.)
Stradal—Schuberth 7489, p 9.

Vom Himmel kam der Engel Schaar
Stradal—Schuberth 7489, p 10.

Vor deinen Thron tret' ich (II.)
Reger—Universal 1287, p 11. (See "Wenn wir in höchsten Nöthen," II.)

Vor deinen Thron tret' ich (III.)
Stradal—Schuberth 7487, p 70. (See "Wenn wir in höchsten Nöthen," III.)

Wachet auf, ruft uns die Stimme
Borwick—Augener. *Busoni*—Breitkopf & Härtel 2459, p 5. *Henderson* (Eight Choral Preludes, p 16)—Bayley & Ferguson. *Phillip*—Ménestrel, p 6. *Stradal*—Schuberth 7490, p 3.

Wenn wir in höchsten Nöthen sein (I.)
Stradal—Schuberth 7489, p 52.

Wenn wir in höchsten Nöthen sein (II.)
Reger—Universal 1287, p 11.

Wenn wir in höchsten Nöthen sein (III.)
Stradal—Schuberth 7487, p 70.

Wer nur lieben Gott lässt walten (II.)
Stradal—Schuberth 7489, p 53. *Winding*—Hansen.

Wer nur lieben Gott lässt walten (III.)
Stradal—Schuberth 7490, p 8.

Wir Christenleut' (II.)
Stradal—Schuberth 7489, p. 16.

Wir danken dir, Herr Jesu Christ
Stradal—Schuberth 7489, p 33.

Wo soll ich fliehen hin (I.)
Stradal—Schuberth 7490, p 6.

PIANO SOLO—*Continued*

Concertos

No. 1 in G major
Stradal—Schuberth.

No. 2 in A minor
Stradal—Schuberth 7103. *Phillip* (Adagio only)—Durand.

No. 3 in C major
Herschel—Demets.

Fantasias

Fantasia and Grave in G
Herschel—Demets.

Fantasias and Fugues

A minor
Herschel—Demets.

C minor
D'Albert—Forberg No. 1 *Stradal*—Schuberth 7523.

G minor
Stradal—Schuberth. *Liszt*—Augener. *Moore*—Mathot. *Szanto*—Kahnt. *Dupont*—Schott.

Fugues

A minor (The Great)
Zellner—Schlesinger, Classical Studies, No. 3.

A minor (Favourite Transcriptions, Book I.)
Anderson—Bayley & Ferguson.

C minor (early work)
Herschel—Demets. *Stradal*—Schuberth 7574. *Blanchet*—Foetisch.

G major ("Jig" Fugue)
E. Howard Jones—MS.

G major
Borwick—Augener.

G minor (the Little)
Borwick—Augener. *Murdoch*—Schott

C minor (Fuga Ricercata a 3 voci)
Bach—Peters 219, p 4.

C minor (Fuga Canonica a 3 voci)
Bach—Peters 219, p 22. *Arranged in open score*—Peters 219, p 49.

PIANO SOLO — *Continued*

C minor (Fuga Ricercata a 6 voci)
Bach—Peters 219, p 41. *Arranged in open score*—Peters 219, p 10.

D minor (from "The Art of Fugue"), in original form
Bach—Augener 6015, p 2.

D minor (II.)
Bach—Augener 6015, p 35

The Little Organ Book

Stradal—Schuberth 7489.
(For various other transcriptions of the Chorales, see under Chorale-Preludes and titles.)

Partita and Passacaglia

Partita, E minor (Ach, was soll ich Sunder machen ?)
Siloti—Gutheil.

Passacaglia in C minor
D'Albert—Bote & Bock. *Stradal*—Schuberth 7377. *Weiss*—Steingräber 1452. *Malata*—Breitkopf & Härtel 4942. *Ducasse*—Durand 9587. *Phillip*—Ménestrel.

Preludes and Fugues

A major
D'Albert—Forberg No. 4. *Stradal*—Schuberth 7524. *Phillip*—Ménestrel.

A minor (The Great)
Liszt—Peters 222, p 4, Augener 6010. *Zadora*—Hansen 1482. *Moore*—Mathot. *Stradal*—Schuberth. *Szanto*—Universal 3769. *Dupont*—Schott (under the title of Fantasia and Fugue).

A minor (Eight Short, No. 7)
Stradal — Schuberth. *Anderson* (Fugue only) — Bayley & Ferguson, Selected Transcriptions, Book I, p 65.

B minor (The Great)
Liszt—Peters 223, p 28. *Stradal*—Schuberth 7486.

B flat major (Eight Short, No. 8)
Henderson ("Selected Pieces," p 22)—Bayley & Ferguson. *Herschel*—Demets. *Stradal*—Schuberth.

C major (Weimar period)
Liszt—Peters 222, p. 16.

PIANO SOLO—*Continued*

C major (Leipzig period; The Great)
Liszt—Peters 223, p 2. *Stradal*—Schuberth.

C major (early one)
Herschel—Demets. *Stradal*—Schuberth 7374.

C major (Eight Short, No. 1)
Stradal—Schuberth

C major (called Toccata and Fugue in Augener Edition)
Szanto—Verlag Harmonie.

C minor (early work)
Henderson (Select Pieces, p 34)—Bayley & Ferguson. *Herschel*—Demets. *Murdoch*—Schott.

C minor (Weimar work; The Great)
Szanto—Schott. *Liszt*—Peters 222, p 22. *Stradal*—Schuberth 7573. *Moore*—Mathot.

C minor
D'Albert—Forberg, No. 1. *Stradal*—Schuberth 7523.

D major
D'Albert—Bote & Bock. *Busoni*—Breitkopf & Härtel 3355. *Reger*—Augener 6018. *Moore*—Mathot. *Herschel*—Demets. *Stradal*—Schuberth 7375. *Phillip*—Durand.

D minor (violin work)
Phillip—Durand. *Stradal*—Schuberth 7296. *Clegg*—Steingräber 1920 *Blumner*—Breitkopf & Härtel

D minor (Eight Short, No. 2)
Clegg—Steingräber 1920. *Henderson* (Select Pieces, p 6)—Bayley & Ferguson. *Herschel*—Demets. *Stradal*—Schuberth.

E minor (little one)
Karl Plato—André. *Stradal*—Schuberth 7527. *Phillip*—Durand. *Henderson* (Early Classic Masters for Piano)—Bayley & Ferguson.

E minor (The "Wedge")
Liszt—Peters 223, p 12. *Reger*—Augener 6020. *Moore*—Mathot. *Phillip*—Ménestrel.

E minor (Eight Short, No. 3)
Stradal—Schuberth. *Siloti* (prelude only)—Fischer.

E flat major ("St. Anne")
Reger—Augener 6017. *Stradal*—Schuberth 7297. *Busoni*—Rahter or Universal 3063. *Borwick* (Prelude only)—Augener.

PIANO SOLO—*Continued*

F major (Eight Short, No. 4)
Herschel—Demets. *Stradal*—Schuberth.

F minor
D'Albert—Forberg No. 5. *Stradal*—Schuberth 7219.

G major (The Great)
Goedike—State Publishing Co., Russia. *D'Albert*—Forberg No. 2.

G major (early work)
Stradal—Schuberth 7373.

G major (Eight Short, No. 5)
Stradal—Schuberth.

G minor (early work)
Phillip—Durand. *Stradal*—Schuberth 7295. *Szanto*—Kahnt. *Szanto-Siloti* (Prelude only)—Fischer. *Blumner*—Breitkopf & Härtel

G minor (Eight Short, No. 6)
Henderson (Select Pieces, p 14)—Bayley & Ferguson. *Herschel*—Demets. *Stradal*—Schuberth.

Sonatas

C minor, No. 2
Stradal—Schuberth 7326.

E flat major, No. 1
Stradal—Schuberth 7325.

E minor, No. 4
Stradal—Schuberth.

Toccatas and Fugues

C major (The Great)
Phillip—Ménestrel. *Busoni*—Breitkopf & Härtel 1371. *Stradal*—Schuberth 7376.

C major
Szanto—Verlag Harmonie.

C major (The Great; concert arrangement)
Blumner (Adagio only)—Breitkopf & Härtel.

D minor ("popular" one)
Brassin—Rahter. *Busoni*—Breitkopf & Härtel 1372. *Tausig*—Augener 6016. *Reger*—Augener 6019. *Phillip*—Durand. *Herschel*—Demets. *Stradal*—Schuberth.

PIANO SOLO—*Continued*

D minor (Dorian)
Phillip (Toccata only)—Durand. *D'Albert*—Forberg, No. 6. *Stradal*—Schuberth 7285. *Stark* (Toccata only)—Carl Simon.

E major
Stradal—Schuberth 7528.

F major
D'Albert—Forberg, No. 3. *Stradal*—Schuberth 7300. *Phillip*—Hamelle. *Rontgen*—Breitkopf & Härtel. *Plato*—André

PIANO DUET

Fantasia and Grave in G
Reger—Augener 6893.

Fantasia and Fugue in G minor (The Great)
Gleichauf—Peters 224, p 42. *Reger*—Augener 6896. *Schellenberg* (concert arrangement)—Breitkopf & Härtel

Fugue in G major (from Prelude and Fugue in G major)
Kegel—Breitkopf & Härtel

Passacaglia in C minor
Gottschalk—Schuberth 510. *Gleichauf*—Peters 224, p 2. *Reger*—Augener 6902.

Pastorale in F major
Gleichauf—Peters 224, p 16. *Pauer* (easy)—Augener 8532, p 64.

Preludes and Fugues

A major
Gleichauf—Peters 224, p 34.

A minor (The Great)
Gottschalk—Schuberth. *Gleichauf*—Peters 224, p 54. *Reger*—Augener 6895.

B minor (The Great)
Gleichauf—Peters 224, p 82.

C major (Weimar period)
Gleichauf—Peters 224, p 18.

C major (Leipzig period; The Great)
Gleichauf—Peters 225, p 26.

C minor (Weimar work; The Great)
Gleichauf—Peters 225, p 12.

PIANO DUET—*Continued*

D major
Reger—Augener 6891.

E minor (The Wedge)
Reger—Augener 6900. *Gleichauf*—Peters 224, p 66.

E flat Major ("St. Anne")
Gleichauf—Peters 225, p 38. *Reger*—Augener 6901. *Pauer* (Prelude only; easy)—Augener 8532, p 54.

F minor
Gleichauf—Peters 225, p 2.

G major (The Great)
Gleichauf—Peters 224, p 24. *Reger*—Augener 6894. *Gerrard Williams*—Oxford University Press

G minor (early work)
Plato—Bote & Bock

Toccatas and Fugues

D minor (the "popular" one)
Reger—Augener 6892.

D minor (Dorian)
Gleichauf—Peters 225, p 74.

E major
Reger—Augener 6897.

F major
Gleichauf—Peters 225, p 56. *Plato*—André, Offenbach.

TWO PIANOS

(Four Hands)

All the 46 Chorale Preludes of the *Little Organ Book* were arranged by Bernhard F. Richter, and published in one volume by the new Bachgesellschaft in 1902.

In dir ist Freude
Langrish—Anglo-French (Oxford University Press).

Wachet auf, ruft uns die Stimme
Langrish—Oxford University Press.

Concerto No. 2, A minor
Phillip—Durand.

Fantasia and Fugue in G minor (The Great)
Singer—Steingräber 2496. *Phillip*—Durand.

TWO PIANOS—*Continued*

Passacaglia in C minor
Keller—Steingräber 1794. *Phillip*—Durand.

Preludes and Fugues

A minor (The Great)
Phillip—Durand. *Duparc*—Demets.
D major
Phillip—Durand.
E minor (the little one)
Duparc—Demets.

Fugue

Fuga Ricercata (a 6 voci) in C minor
Thiele—Biedermann.

Sonatas

C minor, No. 2
Phillip—Durand.
E♭ major No. 1
Keller—Steingräber 2442.

Toccatas and Fugues

F major
Langrish—MS.
D minor
Phillip—Durand.

VIOLIN & PIANO

Chorale Preludes

Christ lag in Todesbanden (I.)
Hart, No. 1—Boosey.
Der Tag, der ist so freudenreich (I.)
Hart, No. 3—Boosey.
Herzlich thut mich verlangen
Hart, No. 2—Boosey. [*These are the three played by Kreisler*]
Nun komm, der Heiden Heiland
Murdoch—Schott

VIOLIN AND PIANO—*Continued*

Sonatas

C major, No. 5
David—Breitkopf & Härtel 474. *Naumann*—Biedermann.

C minor, No. 2
David—Breitkopf & Härtel 474. *Naumann*—Biedermann.

D minor, No. 3
David—Breitkopf & Härtel 474. *Naumann*—Biedermann.

E flat major, No. 1
David—Breitkopf & Härtel 474. *Naumann*—Biedermann.

E minor, No. 4
David—Breitkopf & Härtel 474. *Naumann*—Biedermann.

G major, No. 6
David—Breitkopf & Härtel 474. *Williams*—Schott. *Naumann*—Biedermann.

Toccata and Fugue

C major
Adagio (8-8) arranged by *Siloti*—Fischer. Adagio only arranged by *Abbado*—Ricordi Ed. 816.

VIOLIN, VIOLA & PIANO

Sonata No. 1, E flat
Todt—Breitkopf & Härtel.

Sonata No. 2, C minor
Todt—Breitkopf & Härtel.

Sonata No. 3, D minor
Todt—Breitkopf & Härtel.

Sonata No. 4, E minor
Todt—Breitkopf & Härtel.

Sonata No. 5, C major
Todt—Breitkopf & Härtel.

Sonata No. 6, G major
Todt—Breitkopf & Härtel.

VIOLIN & ORGAN

Sonata No. 4, E minor
Becker (Adagio only)—Breitkopf & Härtel.

VIOLIN SOLO

(Unaccompanied)

Prelude and Fugue

D minor
The Fugue was arranged by *Bach* from the unaccompanied Violin Sonata No. 1 in G minor—Augener 7943, p 3, Peters 228A, p 4

'CELLO & PIANO

Chorale Preludes

Ach was ist doch unser Leben
Kodàly—Universal 7756, No. 1.

Christus, der uns selig macht
Kodàly—Universal 7756, No. 3.

Vater unser im Himmelreich
(transposed into B minor) *Kodàly*—Universal 7756, No. 2.

Toccata and Fugue

C major
The Adagio (2nd movement) arranged by *Siloti* for 'cello and piano, the 'cello part being edited by Casals—Carl Fischer.

CLARINET & PIANO

Sonata No. 4, E minor
Adagio only arranged by *Setaccioli*—Ricordi Ed. 280.

VIOLA & PIANO

Toccata and Fugue in C major
Siloti (Adagio only)—Fischer.

ORCHESTRA

Three Strings: Violin, Viola and 'Cello

Ich ruf' zu dir, Herr Jesu Christ
Hodge—Paterson

Four Strings: Violin I., II., Viola and 'Cello

Gottes Sohn ist kommen (I.)
Hodge—Paterson.

Meine Seele erhebt den Herren (I.)
Hodge—Paterson.

Nun komm, der Heiden Heiland (II.)
Hodge—Paterson.

Schmücke dich, O liebe Seele
Hodge—Paterson.

String Orchestra

O Mensch, bewein' dein' Sünde gross
Reger—Breitkopf & Härtel 2352.

Wir glauben all' an einen Gott ("Giant" Fugue)
Vaughan Williams and *Arnold Foster*—Oxford University Press.

Toccata and Fugue in C major (The Great)
The Adagio arranged by *Siloti*—Fischer.

Five Strings (Piano ad lib.)

Prelude and Fugue in F major
James Brown—Polychordia 54, Stainer & Bell.

ORCHESTRA—*Continued*

Small Orchestra

Liebster Jesu, wir sind hier (V.)
Besley (transposed to G)—Boosey.

Liebster Jesu, wir sind hier (IV.)
Scull—MS. *Besley*—Boosey (together with V.).

Nun danket alle Gott
Scull—MS.

Wachet auf, ruft uns die Stimme
Esposito—Oxford University Press. *Scull*—MS.

Prelude and Fugue in C major (Leipzig period)
Bernard Johnson (Prelude only under the title of "Pastorale Prelude")—Oxford University Press.

Trio in C minor
Besley—Boosey.

Full Orchestra

Ich ruf' zu dir, Herr Jesu Christ
Stokowski—MS.

Wachet auf, ruft uns die Stimme
Bantock—Brietkopf & Härtel 1995.

Fantasia and Fugue in C minor
Elgar (Fantasia is for smaller orchestra)—Novello.

Fantasia and Fugue in G minor
Fugue only, under the title of Prelude, Choral and Fugue.[1] *Abert*—Ries & Ehrler.

Fugue alla Gigue
Besly—MS.

Passacaglia in C minor
Esser—Schott. *Stokowski*—MS.

Prelude and Fugue in C minor
Elgar (under the title of Fantasia and Fugue)—Novello.

[1] This is an arrangement by Abert, published by Ries & Ehrler. The Prelude is No. 4 of the "48" in D minor. The Choral is original by Abert. The Fugue is the big G minor Organ Fugue. The work has been arranged for military band by Sir Dan Godfrey and published by Chappell.

ORCHESTRA—*Continued*

Prelude in E flat (of Prelude and Fugue in E flat)
Scholtz—Biedermann.

Sonata in E flat, No. 1
Wetzler—Novello.

Sonata in E minor, No. 4
Sir Henry J. Wood (Andante only)—MS.

Toccata and Fugue in F major
Esser (with a Coda added by Elgar)—Novello (on hire only). *Henry J. Wood*—MS. *Esser*—Schott.

Toccata and Fugue in D minor (The Great)
Stokowski—MS.

MILITARY BAND

Fantasia and Fugue in G minor
Fugue only, under the title of Prelude, Choral and Fugue.[1] Arranged from the orchestral transcription by Abert (*q.v.*). *Godfrey*—Chappell.

Toccata and Fugue in C major
Introduction and Pedal Solo omitted. *Plater*—Boosey.

BRASS BAND

Fantasia and Fugue in G minor
J. Weston Nicholl—MS.

Fugue in G minor (the little one)
Gaukrodger—MSS.

HARMONIUM

Or American Organ (Two Staves)

Fugue in A minor (of Prelude and Fugue, No. 7, in A minor)
Anderson (Favourite Transcriptions: Bk. I., p. 65)—Bayley & Ferguson.

Passacaglia
Zellner—Novello.

Prelude and Fugue in A minor (Eight Short, No. 7)
Anderson (Fugue only)—Bayley & Ferguson (Favourite Transcriptions, Bk. I., p 65.

ERRATA AND ADDENDA

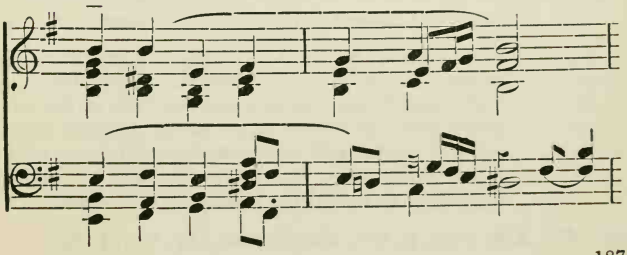
Page 10. Organ at Arnstadt. Great: Mixture 4 should read Mixture 4 ranks; Cymbelstern, — a set of bells of 4ft. pitch.

Organ at Mühlhausen. More probably pitch of Quint was $1\frac{1}{3}$ and that of Sexte $1\frac{3}{5}$.

Page 12. Organ at St. Thomas, Leipzig. Grobgedackt should read Grosgedackt. Schallflöte 1ft. should read Schallflöte 4ft.

Page 13. Organ at University, Leipzig. Quinta and Quintanasat are more accurately given as at $2\frac{2}{3}$ft. pitch. Pitch of Larigot is $1\frac{1}{3}$ft. Grobgedackt should read Grosgedackt. Pitch of Grosse quinte (pedal) $5\frac{1}{3}$ft.

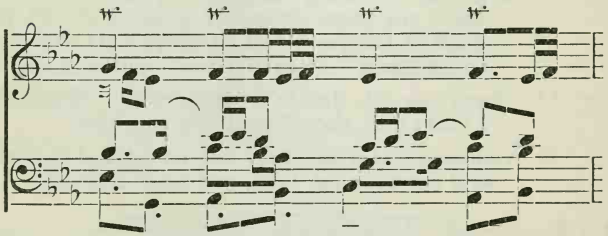
Page 14. Organ at St. James's, Hamburg. Sesquialtera 2 ranks $2\frac{2}{3}$ft. should read $2\frac{2}{3}$ft. and $1\frac{3}{5}$ft.

Page 32. Omission. *Aus der Tiefe rufe ich* (Out of the deep, I cry); Aug. IX., p. 1118, and other editions.

A remarkably fine setting of a tune well known by its association with the Lenten hymn "Forty Days and Forty Nights." The tune is one of three under the initials M. H. in the "Nürnbergisches Gesang Buch 1676." The composer is said by Layriz to be M. Heinlein, but more probably is Martin Herbst. The style of Parry in his chorale-preludes owes much to the Bach of this vein. The movement opens with a rich harmonisation of the chorale calling for *mf* solemn diapason tone on the great. This gives way to the development (soft choir and swell), with its pictorial following of the words, its plaintive figurations and appropriate embellishment of the melody.

Page 39. Aug. X., p. 1340, should read Aug. VIII., p. 1008.

Page 61. Aug. VIII., p. 1115, should read Aug. XI.

Page 65. Omission. *Jesu Lieden, Pein und Tod* (Jesus suffers pain and death); Aug. IX., p. 1144, and other editions.



The melody is by M. Vulpius (1560-1616) and appears in the "English Hymnal," No.187 (Weimar). This chorale-prelude is a fine example of the coloratura style. It should be played in a lyrical manner on soft stops with a nice sense of tempo rubato. Much more than the mere playing of notes is necessary to reveal the poetry of this piece.

Page 67. Aug. VIII., p. 876, should read Aug. VII., p. 876.

Page 68. Aug. VII., p. 900, should read Aug. VII., p. 901.

Page 80. Aug. VI., p. 789, should read Aug. VI., p. 782.

Page 82. Aug. VI., p. 966, should read Aug. VIII., p. 966.

Page 83. Aug. VIII., p. 809, should read Aug. VI., p. 809.

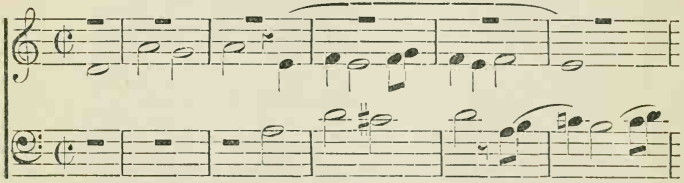
Page 85. In the musical example, the second E♭ dotted quaver is more correctly given as F.

Page 93. Top example. The semiquavers only are written in 12-8 time.

Page 98. Aug. VII., p. 1012 should read Aug. VIII., p. 1012.

Page 98-99. The musical examples for *Wer nur den lieben Gott lässt walten* (III.) and (IV.) should be interchanged.

Page 103. Remove (III.) from *Wir glauben all' an einen Gott Vater* and above this insert the following:

Wir glauben all' an einen Gott, Schöpfer (III.); Aug. IX., p. 1147.

A short and simple fugue for four voices on the same tune. A quiet rendering seems most appropriate.

Page 108. Aug. X., p. 1222, should read Aug. IX.

Page 158. Omission. *Toccata and Fugue in C.* Aug. IX., p. 1185. A version of the Toccata and Fugue in E major, which is more often played. It is evidently an early set of pieces strung together and the style owes much to Buxtehude.

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